

# MOTION PICTURE HERALD

## NEW INDUSTRY REFRAIN:

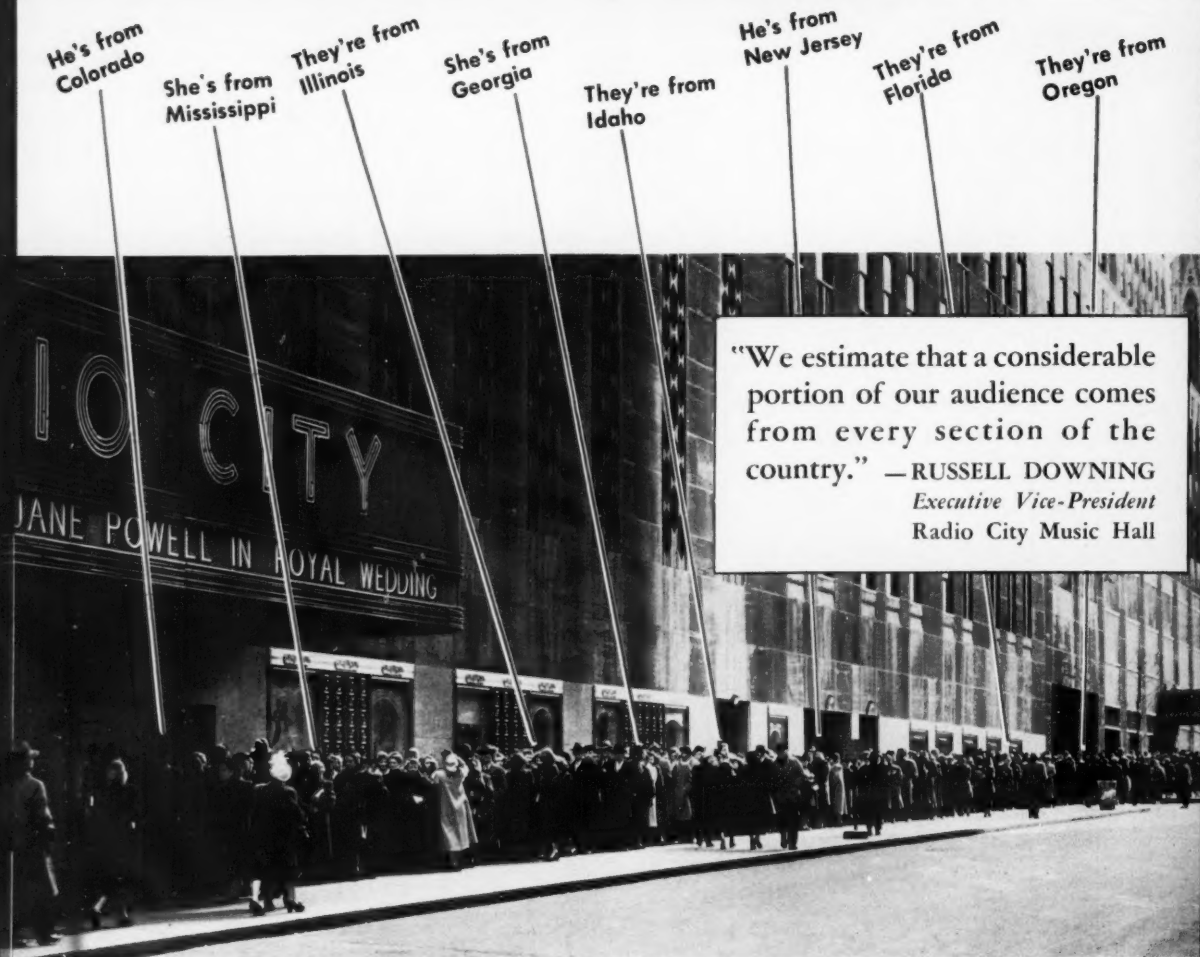
*Who's Afraid of the  
Big Bad Future*

✱   ✱   ✱   ✱   ✱   ✱   ✱

**REVIEWS** (In Product Digest): SEALED CARGO, DEAR DEAR, THE PROWLER, SANTA FE, GUN PLAY  
(In News Section): THE FIGHTING COAST GUARD

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APRIL 24, 1931



"We estimate that a considerable portion of our audience comes from every section of the country." —RUSSELL DOWNING  
Executive Vice-President  
Radio City Music Hall

*"The Showplace of the Nation"*

## BOOKING PICTURES FOR THE NATION!

Mr. and Mrs. America and Family come from everywhere to Radio City Music Hall, New York, and that's why every attraction at this famed theatre must be judged for its drawing power to an audience representing a true cross-section of the U. S. A.

# FOUR IN A ROW WHERE MILLIONS GO!



They've got to be BIG!  
They've got to have STAR draw!  
They've got to have NATIONAL appeal!  
There's one product that FITS THE BILL!

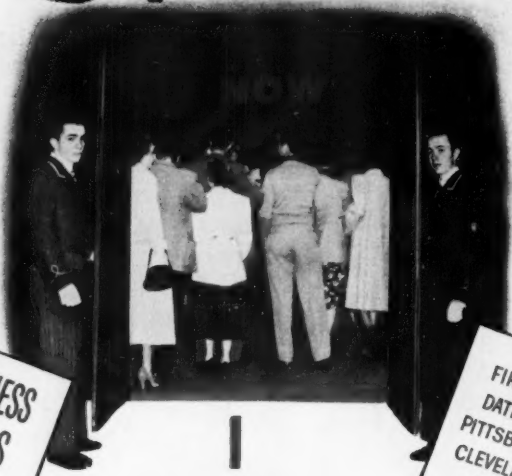
**MORE  
GREAT  
MOVIES!**

# OPEN 'E



## ONLY THE VALIANT

BUSINESS  
EQUALS  
'DALLAS' AND  
'FLAME AND  
THE ARROW'!



## I WAS A COMMUNIST FOR THE F.B.I.

FIRST 50  
DATES IN  
PITTSBURGH,  
CLEVELAND  
AND  
SURROUNDING  
AREAS ALL  
SENSATIONAL!



**GREGORY PECK**  
"ONLY THE VALIANT"

ALSO STARRING  
BARBARA PAYTON-WARD BOND AND LEO YOUNG-LON CHANEY  
DIRECTED BY GORDON DOUGLAS Screen Play by Edmund H. North and Harry Brown  
Produced by William Cagney PRODUCTION

"I WAS A  
COMMUNIST  
FOR THE

**F.B.I.**



STARRING  
**FRANK LOVEJOY**  
DOROTHY HART  
PHILIP CAREY  
PRODUCED BY  
BRYAN FOY

DIRECTED BY  
GORDON DOUGLAS  
Screen Play by Crane Wilbur  
Based on the experiences of Matt Cvetic  
As told to Pete Martin  
And published in the Saturday Evening Post

**CRA  
NO  
YOU  
LOV**

And on the way--"CAPTAIN HORATIO HORNBLOWER"!! "STRE

COLOR BY TECHNICOLOR



# M WIDE



## GOODBYE, MY FANCY

**JOAN  
WFORD  
BERT  
NG  
RANK  
EJOY**



### "GOODBYE, MY FANCY"

WITH **EVE ARDEN** DIRECTED BY **VINCENT SHERMAN**  
PRODUCED BY **HENRY BLANKE**  
Screen Play by Ivan Goff and Ben Roberts

TRADE SHOW MAY 2



## ALONG THE GREAT DIVIDE

**DOUGLAS  
MAYO  
BRENNAN  
JOHN  
AGAR**



### "ALONG THE GREAT DIVIDE"

DIRECTED BY **RAOUL WALSH** PRODUCED BY **ANTHONY VELLER**  
Screen Play by Walter Doniger and Lewis Maltzer

### "ALONG THE GREAT DIVIDE"

**ALBANY**  
Warner Screening Room  
79 N. Pearl St. • 12:30 P.M.  
**ATLANTA**  
20th Century-Fox Screening Room  
197 Walton St. N.W. • 2:30 P.M.  
**BOSTON**  
RKO Screening Room  
122 Arlington St. • 2:30 P.M.  
**BLUFFALO**  
Paramount Screening Room  
444 Franklin St. • 2:00 P.M.  
**CHARLOTTE**  
20th Century-Fox Screening Room  
308 S. Church St. • 2:00 P.M.  
**CHICAGO**  
Warner Screening Room  
1307 So. Wabash Ave. • 1:30 P.M.  
**CINCINNATI**  
RKO Palace Th. Screening Room  
Palace Th. Bldg. E. 6th • 8:00 P.M.  
**CLEVELAND**  
Warner Screening Room  
2300 Payne Ave. • 8:00 P.M.  
**DALLAS**  
20th Century-Fox Screening Room  
1805 Wood St. • 1:00 P.M.  
**DENVER**  
Paramount Screening Room  
2100 Stout St. • 2:00 P.M.  
**DES MOINES**  
Paramount Screening Room  
1123 High St. • 12:45 P.M.  
**DETROIT**  
Film Exchange Building  
2310 Cass Ave. • 2:00 P.M.  
**INDIANAPOLIS**  
20th Century-Fox Screening Room  
324 So. Illinois St. • 1:00 P.M.  
**JACKSONVILLE**  
Florida Theatre Bldg. St. 6th  
178 E. Forsyth St. • 8:00 P.M.  
**KANSAS CITY**  
20th Century-Fox Screening Room  
1720 Wyandotte St. • 1:30 P.M.  
**LOS ANGELES**  
Warner Screening Room  
2015 S. Vermont Ave. • 2:00 P.M.  
**MEMPHIS**  
20th Century-Fox Screening Room  
151 Vance Ave. • 2:00 P.M.  
**MILWAUKEE**  
Warner Theatre Screening Room  
212 W. Wisconsin Ave. • 2:00 P.M.  
**MINNEAPOLIS**  
Warner Screening Room  
1000 Garfield Ave. • 2:00 P.M.  
**NEW HAVEN**  
Warner Theatre Projection Room  
70 College St. • 2:00 P.M.  
**NEW ORLEANS**  
20th Century-Fox Screening Room  
205 S. Liberty St. • 8:00 P.M.  
**NEW YORK**  
Home Office  
321 W. 44th St. • 2:30 P.M.  
**OKLAHOMA**  
20th Century-Fox Screening Room  
10 North Lee St. • 1:30 P.M.  
**OMAHA**  
20th Century-Fox Screening Room  
1502 Doranport St. • 1:00 P.M.  
**PHILADELPHIA**  
Warner Screening Room  
230 No. 13th St. • 2:30 P.M.  
**PITTSBURGH**  
20th Century-Fox Screening Room  
1715 Blvd. of Allies • 1:30 P.M.  
**PORTLAND**  
Jewel Box Screening Room  
1947 N.W. Kearney St. • 2:00 P.M.  
**SALT LAKE**  
20th Century-Fox Screening Room  
216 East 1st South • 2:00 P.M.  
**SAN FRANCISCO**  
Paramount Screening Room  
205 Golden Gate Ave. • 1:30 P.M.  
**SEATTLE**  
Modern Theatre  
2408 Third Ave. • 10:30 A.M.  
**ST. LOUIS**  
20th Century-Fox Screening Room  
3143 Olive St. • 1:00 P.M.  
**WASHINGTON**  
Warner Theatre Building  
13th & E. St. N.W. • 10:30 A.M.

ETCAR NAMED DESIRE!!

PRESENTED BY **WARNER BROS.**



*A Tip From a Top Showman!*

**"...DEFINITELY DANNY KAYE'S GREATEST PICTURE!"**

Exhibition  
times shown in  
this column are  
for all characters in  
the picture and are  
subject to change  
without notice.

The long time shown in this column is for the entire picture and does not include the time for the opening and closing titles.

WE SCREENED 'ON THE RIVIERA'  
LAST NIGHT. IT WAS UNANIMOUSLY AGREED  
BY ALL THAT IT IS DEFINITELY DANNY KAYE'S  
GREATEST PICTURE. THE STORY, THE COLOR,  
THE DIRECTION AND THE CAST ARE FLAWLESS.  
THE SONGS ARE CATCHY AND THE DIALOGUE  
SPICY. 'ON THE RIVIERA' IS 100 PERCENT  
ENTERTAINMENT THROUGHOUT AND I AM SURE THE  
MOTION PICTURE FANS WILL AGREE WITH US.  
IT IS A BOXOFFICE NATURAL AND WILL HAVE  
EXTENDED RUNS EVERYWHERE. REGARDS.

FRANK NEWMAN, President  
Evergreen Theatres, Corp.  
Seattle, Washington



Danny KAYE ★ Gene TIERNEY ★ Corinne CALVERT  
**On the Riviera** TECHNICOLOR

with Marcel Dalio • Jean Murat • Henri Letondal • Produced by SOL C. SIEGEL • Directed by WALTER LANG  
Screen Play by VALENTINE DAVIES and PHOEBE and HENRY EPKRON • Based on a Play by Rudolph Lothar and Hans Ador

*There's No Business Like* **20<sup>th</sup>** *Business!*  
CENTURY-FOX

# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 183, No. 4

April 28, 1951



## Television Smear

TELEVISION at its infantile worst was on the air Sunday, April 22, in a Philco Playhouse program over the network of the National Broadcasting Company.

The program was entitled "The Birth of the Movies" and purported to deal with the career in films of David Wark Griffith. Before it had gone on very long it revealed itself as a sloppy concoction crowded with historical error, inconsistencies and absurdities. Strangely enough the narrator of the program was Miss Lillian Gish who despite sentimental inclinations and the misty vistas of some forty years ago should have known better.

It was a story, very largely fictional and misrepresentative, of the industry having been taken over by commercially successful vulgarities after the medium had been developed into an art form single-handed by Griffith. The industry was a very black villain and Griffith was a very white hero—with no historical sanction existing for either contention.

David Wark Griffith made many important contributions to the development of the embryonic art form. He directed several motion pictures which enjoy a secure position among the great attractions of the screen. But his effective years ended long before he physically passed from the scene. When the last picture directed by Griffith was presented in New York City this publication omitted reviewing it, saying that it was doing so out of respect for Griffith and his earlier contributions to the screen. The picture was entitled, "The Struggle," was first publicly shown at the Rivoli Theatre in 1931 and was too awful for words.

Mr. Griffith was arbitrary and difficult to deal with. This may have been a factor in the curtailment of his employment in Hollywood during his later years. Again it may simply have been that those who were in the best position to judge had reached the conclusion that the master craftsman of an earlier day had just not kept step with the march of time. Exactly where the strict truth lies can never be proved. If an error was made in not using Griffith's services in the latter part of his career it was an error in judgment but an understandable one after "The Struggle."

An interesting and thrilling program for television might be found in the D. W. Griffith days in motion pictures. This would, however, require an historical integrity and dramatic judgment which was nowhere evidenced in this NBC presentation, which gave an impression of being a vengeful act on the part of persons who imagine that their talents, as well as those of D. W. Griffith, went unappreciated in the Hollywood market.

■ ■ ■

## Beware Government Control

WHILE there is a legitimate difference of opinion between those who believe that drive-in theatre admissions should be charged on an individual basis and those who think there should be a flat fee for each car, that difference is something to discuss within the industry. It certainly is nothing to take to the Government.

The motive of the Theatre Owners of America board of directors in calling upon Congress to pass legislation making a per car charge of admission illegal is hard to understand. The Bureau of Internal Revenue some time ago ruled that the

admission tax is to be collected on the "established" admission price and the individual owner is at liberty to make the admission on a per person or per car basis, or any other reasonable system.

Unquestionably drive-in theatres are strong competitors to regular houses even though some part of their patronage is drawn from those who usually do not attend regular theatres. The level of the admission charge is not a complete criterion of competition. Should, for instance, the TOA demand be enacted into law by Congress, and per car admissions be barred, there would be nothing to stop some drive-ins from lowering the individual admission to any figure desired. A ban on per car charge is no answer to a price war.

On the other hand, even if the per car charge could be shown to be in all cases disadvantageous to the industry, there still would exist no adequate reason for seeking any governmental action, much less the passage of special legislation. Once a legislative remedy is imposed on an industry, the Government tends to expand its influence.

All things considered it is likely that the per car admission is not the most desirable pricing system but that is something the individual exhibitor should decide for himself, freely and not through the compulsion of law.

In a small number of instances drive-ins have tried to operate on some nights with no fixed admission at all, hoping to get a crowd to swell concession sales. That is a practice to be deplored, but again not one to be regulated by law. If distributors are foolish enough to rent films for "free" drive-in exhibition, complaints from other exhibitors should correct the matter.

■ ■ ■

## Rodgers vs. Pessimists

IT is a contradiction that the entertainment business should be struggling with the spirit of pessimism. Pessimists have not been creators of mass entertainment in this or in any other age. However, since the inevitable decline from the heights of the war boom, the American public has been subjected to a barrage of pessimistic opinions about the future of motion pictures.

Millions of dollars have been lost at the box office because many people have come to believe that motion pictures are not as good as they used to be; that the industry and its leaders are so busy making gloomy predictions and trying to make films cheaper, at any costs, that the product has suffered. Those within and close to the industry know that these views are false.

Recently several experienced spokesmen have expressed themselves forcefully against the spirit of pessimism but none has done so more effectively than Mr. William F. Rodgers, vice-president of Loew's, at last week's meeting of the Associated Motion Picture Advertisers in New York. Mr. Rodgers pleaded for the long-overdue "moratorium on pessimism" as he urged a return to the greatest assets of the industry, "enthusiasm and confidence." Clearly enthusiasm and confidence must permeate the thinking and actions of all branches of the industry, if a proper job is to be done in the face of the competitions of today and tomorrow.

# Letters to the Herald

## Important Service

TO MARTIN QUIGLEY:

RECEIVED COPY OF YOUR EDITORIAL ON OUR "I WAS A COMMUNIST FOR THE FBI." IN IT YOU STATED WE HAVE DONE AN IMPORTANT SERVICE FOR OUR COUNTRY IN PRODUCING THIS PICTURE. I WANT TO THANK YOU FOR DOING AN EXCELLENT SERVICE NOT ONLY FOR OUR COUNTRY BUT FOR THE MOTION PICTURE INDUSTRY AT LARGE. YOUR EDITORIAL WAS INTELLIGENT AND WELL WRITTEN AND I HOPE THAT MANY PEOPLE READ IT. THANKS AGAIN. SINCERELY.—**JACK WARNER**, Vice-President in Charge of Production, Warner Bros. Pictures, Burbank, Cal.

## Statisticians

TO THE EDITOR:

It seems to me that the statisticians have taken over in our business. This business never was one that could be run and developed through the use of statistics. Statistics would never have allowed for the making of "Gone With the Wind" or for the vast expenditures of money recently in the many drive-in theatres that were built. Remember when they used to say that a successful drive-in theatre had to have a drawing population of 100,000 people?—**TRUEMAN T. REMBUSCH**, President, Allied States Association, Franklin, Indiana.

## No Free Admissions

TO THE EDITOR:

We, and many of the independent exhibitors we have contacted on the subject, are opposed to the plan being used by Fanchon and Marco theatres, of admitting children free, for the reasons that it is economically unsound and starts and encourages a thought in the minds of adults, as well as children, to not desire to go to the theatre unless they can get in free. On the latter thought in particular, the writer has found over many years of experience that once a person starts getting into theatres on free passes he cannot bring himself around to pay his way into the theatre except in most exceptional cases, and if you start this with childhood it can become so deeply implanted that it could become disastrous as time goes on.

We do believe, however, that it is helpful to have special programs, prizes, etc., for

## BEST REVIEWS IN THE BUSINESS

To the Editor:

Your reviews are the best in the business, they are my bible in buying as well as booking.—**M. R. JONES**, State Theatre, Red Cloud, Nebraska.

children to encourage them to come. This can certainly help to form the habit but can do no harm.

In general, we are opposed to the cutting of admission prices, or to free admissions of any kind except for service performed. From our observation the lowering of prices has not stimulated business sufficiently to overcome the drop in prices, and admitting people free lowers and even destroys motion picture entertainment as a commodity worthy of purchase.—**LOUIS K. ANSELL**, Ansell Bros. Theatres, St. Louis, Mo.

## Suggested Slogan

TO THE EDITOR:

I believe that at a time like this one has to face the problems with more thought and planning. Therefore I suggest the slogan, "Plan Your Campaign and Work with Your Campaign and the Success in Your Box Office Is Won." I think that if each exhibitor would keep this in mind he would solve all problems and meet this crisis before us.—**NATHAN SLEPYAN**, Chicago, Ill.

## Children's Reductions

TO THE EDITOR:

The advisability of reducing children's admission prices in order to encourage greater attendance is debatable. I had always been of the opinion that it was axiomatic that when business dropped off, a way of increasing the gross was to reduce admission prices to encourage a greater number to attend movies, particularly when economic factors accounted for the drop in attendance. In line with this thought I reduced the admission price for children in all my theatres last September. However, I was surprised to learn that there was a strong feeling among many Allied exhibitors that now was no time to reduce admission prices in the face of mounting theatre overhead.

I am convinced that reducing children's admission prices is a sound way of getting

increased children's attendance, whose word-of-mouth advertising must result in increased adult attendance. It has been my experience that every child who goes to the movies wants to buy some candy, ice cream or popcorn, and with high admission prices and high cost of living children often do not get enough for both, and the result is they buy some candy and stay home and watch the television.

After all the real question is not what the admission price is, but what is the total gross, and if lowering the admission price for children, and even admitting them free when accompanied by an adult will increase the gross take, then by all means lower the admission price for the kiddies.—**NATHAN YAMINS**, Boston, Mass.

## Wants Price Formula

TO THE EDITOR:

Nearly every company has stepped up picture production. Because the formula is easy and the production cost lower, too many of the added productions deal with crime. This is perhaps suitable for the double feature house but a headache to the small town single feature policy.

Despite the consent decree there is a tremendous amount of not too subtly concealed pressure to buy the whole package. Some pricing formula is obviously needed if the decree is to work and the small town exhibitor be able to buy the attractions needed and suited to his community. Now a refusal to buy particular attractions brings top allocation prices on what should really be seconds and thirds.—**GEORGE E. PLANCK**, Ohio Theatre, Londonville, Ohio.

## Create Respect

TO THE EDITOR:

I wish the producers and directors would stop favoring the European or continental standards of morality. We need pictures that will restore the American standards and create respect for the industry.—**Pennsylvania Exhibitor**.



# MOTION PICTURE HERALD

April 28, 1951

INDUSTRY'S new refrain: Who's afraid of the future	Page 13
THEATRE TV gets new impetus from the MacArthur coverage	Page 13
RED hearings in Washington continue to hear coast talent	Page 14
MUSIC pact opens way for release of features for television	Page 15
EQUIPMENT manufacturers warn NPA on sharp cutback in production	Page 15
DRIVE-IN admission tax issue brings exhibition protests	Page 18
TERRY RAMSAYE Says—A column of comment on matters cinematic	Page 18
PARAMOUNT outlines plans at sales convention in New York	Page 19
COMPO calls for film seminar to be held on Coast June 11	Page 22
BRITISH Friese-Greene film-eulogy called romantic fabrication	Page 23
ABRAM MYERS, the gadfly or the Galahad of the film industry	Page 28
NATIONAL SPOTLIGHT—Notes on industry personnel across country	Page 29
INDIA producers turned out a total of 241 features in 1950	Page 36

## SERVICE DEPARTMENTS

Film Buyer's Rating	Page 40
Hollywood Scene	Page 33
In the Newsreels	Page 39
Late Review	Page 26
Managers' Round Table	Page 41
People in the News	Page 26
Short Product at First Runs	Page 38
What the Picture Did for Me	Page 37

## IN PRODUCT DIGEST SECTION

Showmen's Reviews	Page 817
Advance Synopses	Page 818
Short Subjects	Page 818
The Release Chart	Page 819

# ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

► Exhibitor demand for new faces in stellar roles, which happens to coincide neatly with trade need for reduction of production costs, may be alleviated if other major studios adopt the developmental policy announced this week by Paramount for the 11 unknowns comprising its "Golden Circle" of promising personalities. The same studio made four present-day stars out of 13 players given the same treatment in 1939.

► The proposed Italian deal agreed to by the Motion Picture Association of America may set an important pattern for the future. If the Italian Government approves it, America will turn over a sum of money to the Italian industry. Similar concessions may be made to the French in order to obtain a more generous share of dubbing licenses.

► The MacArthur celebrations pointed up odd differences in their effect on film attendances in various spots in the country. In San Francisco, the people stayed away from the theatres in droves as they turned out to welcome the returning general. In New York, however, where some 7,500,000 lined the streets to watch the parade, the general's presence seemed to heighten the air of gaiety and what business was lost during the actual hours of the procession, was made up by the added holiday crowds who came to the Broadway area.

► Look for the interval between theatrical and television release of films to approach a vanishing-point as and if producer-distributors generally duplicate the contract Robert L. Lippert made with the American Federation of Musicians last weekend. This enables him to sell television any Lippert picture, old or new, by re-recording its music score and paying

5% of the gross price he gets for it to AFM. The contract, first of its kind, leaves control of the release interval wholly in the hands of the producer.

► The thinning line of defense against television appearances by stars may be expected to give way completely in a very short time under the continuing pressure for economy in studio operations. In 1947, studios had 742 actors under term contracts, the only kind that contain enforceable non-television clauses. Today only 317 actors are under term contracts, and many of these—Bob Hope, Red Skelton, Abbott & Costello, others—have managed to get "exceptions" written into their contracts as a condition of periodic renewals.

► The value of using every means and gimmick available to exploit a picture is pointed up in the sad experience of MGM. In "Toast of New Orleans," Mario Lanza sang "Be My Love" which is today one of the biggest song hits in recent weeks. The only trouble is that the song was not made popular until weeks after the picture had run its course of first and second runs, thus a good chance to tie up the popular song and the picture, was unfortunately missed.

► Bidding is in for more close scrutiny on the part of exhibitors and distributors. No one professes to be satisfied completely with the system as it now operates. It is recognized that in some instances bidding has resulted in too high film rental, yet sales managers feel that bidding is their only protection against law suits in certain situations.

► The direction and policy of the British Board of Trade concerning motion picture matters under Sir Hartley Shawcross is still speculative, but American company representatives are certain that any negotiations on quota and remittances will be on a different level than they were with Harold Wilson, the previous incumbent. In particular, Sir Hartley is a lawyer, former attorney general, with a legal rather than a political mind.

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# This week in pictures



**STEERING COMMITTEE**, for the forthcoming Variety Clubs International convention at Philadelphia. In that city, Victor Blanc, convention chairman, calls the committee to order. Around the table, seated, are Jack Beresin, Edward Emanuel, Marc J. Wolf (international chief baker), Ted Schlanger, Mollie Ross, and Jay Emanuel. Standing, Robert Adleman, William G. Mansell, Ben F. Biben, Harry A. Romain, Ralph W. Pries, Louis J. Goffman, David Supowitz, Michael Felt, Norman Silverman, Jack H. Greenberg, Everett C. Callow, Cecil M. Felt, and James M. Ashcraft. The convention will be in the Hotel Bellevue Stratford, May 9 through 12.



**SWEARING INTO** New York's Civil Defense Corps the Skouras circuit's managers and executives. Above are Nate Simons, Montague Salmon, Moe Baranco, Bill Cronk, Bob McGregor, Rudolph Kuhn, Defense Commissioner Wallander, and circuit vice-president Spyros Skouras, Jr.



Photos by the Herald



By the Herald



**PRODUCTION OF PICTURES** in India was the main topic as Jean Renoir, director, and Ken McDowney, producer, met the press in New York Monday, left. Having completed, in Technicolor, "The River" in India, Mr. Renoir (left) will direct several more McDowney pictures there.

**REPUBLIC RECEPTION** for military "brass," in New York Monday, preceding opening of "Fighting Coast Guard." Above, guests Irving Kaplan, Jack Dempsey, Carroll Lawlor, Ray Smith and Andy Grainger, with star Forrest Tucker, right. At the left, Republic vice-president and general sales manager James R. Grainger with Coast Guard Commander Rear Admiral Louis B. Olson and Mrs. Olson.



By the Herald

ARCH OBOLER, producer of "Five," which opened at the Holiday Theatre, New York, Wednesday night, said in that city his next will be "Male and Female," starring Mercedes McCambridge. He conferred in New York with United Artists and Columbia, on distribution.



By the Herald

AS TRADE JOURNALISM in the industry was praised by advertising executives. The scene at the dais, left, at last week's special luncheon of the Associated Motion Picture Advertisers, New York. Martin Quigley and William F. Rodgers, MGM sales vice-president, are seated at the left; and AMPA president Harry McWilliams, and publisher Jack Alicoste, at the right. The speaker is Silas Seadler, MGM advertising manager.

HONORED GUEST of the Variety Club in St. Louis, Jesse Lasky, producer, is seen above telling of his latest, "The Great Caruso." From left, Tom James, St. Louis exhibitor; A. H. Baum, the city's building commissioner; Tom Edwards, Edwards-Plumlee circuit, and president of the St. Louis MPTO; John Meinardi, Fox Midwest circuit, local Variety chief barker; Lou Ansell, Ansell Amusement Company; M. J. Cullen, Loew's division manager; Herb Bennin, MGM branch manager; Edgar Boedeker, attorney; James Arthur, Fanchon and Marco circuit; Joseph Ansell, Ansell Amusement.

AS THE JOINT DEFENSE APPEAL of the American Jewish Committee and the B'nai B'rith made its appeal to the motion picture industry at a luncheon in New York last week. The speaker at the right is Herman Robbins, industry division chairman. With him are S. H. Fabian, Fabian circuit head; Jack Cohn, Columbia Pictures executive vice-president; Barney Balaban, Paramount president, and Harry Brandt.



By the Herald



By the Herald

LEO HORSTER, representative in Germany for Samuel Goldwyn Productions, has returned to Frankfurt after several weeks of conferences here.



THE PRESIDENT GOES TO THE MOVIES, left. President and Mrs. Truman, at the right, took time off from politics the other evening to relax at the Washington premiere of "Tales of Hoffman" in the Playhouse Theatre. With them are Raymond E. Cox, president of the National Symphony, benefited by the premiere; Mrs. Charles F. Brannen; and Mrs. J. William Fulbright. The Symphony is Mrs. Truman's special interest.



"BEST KAYE FILM!" say advance reviewers of "On the Riviera," hailed as a coming "smash hit at every box office!" Above, Corinne Calvet and Danny Kaye in a scene from the fast-paced Technicolor musical, which will go out to theatres for Decoration Day. Gene Tierney also stars.

HAPPY STARS are Anne Baxter and Glenn Ford in this scene (below) from "Follow the Sun," which is benefiting from a tremendous sports-publicity campaign throughout the nation. The 20th-Fox Ben Hogan film opened at the Roxy, New York, this week.

CAMPUS CONFERENCE takes place on the set of "Take Care of My Little Girl" among Jeanne Crain, director Jean Negulesco and Dale Robertson. The much-heralded Technicolor film deals with a fresh phase of college life.



VALENTINA CORTESA, right, takes in the picturesque view of San Francisco harbor on location for 20th Century-Fox's "House on Telegraph Hill," unusual mystery thriller in which she co-stars with Richard Basehart and William Lundigan.



(Advertisement)

"NEVER LOVELIER" is Loretta Young in "Half Angel," below, discussing her role with producer Julian Blaustein. The Technicolor romantic comedy, which also stars Joseph Cotten, has been heralded as a "natural for the general audience."



**INDUSTRY'S NEW REFRAIN:**

# Who's Afraid of the Big, Bad Future

by CHARLES S. AARONSON



THE "old grey mare" is what she used to be. The motion picture industry, far from being headed for the scrap heap, is meeting a challenge of new competition with forceful and effective measures, and, in the opinion of industry observers,

there is every reason for optimism and little for pessimism.

The signs are as numerous as the verdant Spring. Added to some pertinent statistics are many indications that the people of the industry instead of crying the blues are turning to the more pleasant contemplation of a bright future.

Only last week, William F. Rodgers, vice-president and general sales manager of MGM, addressing a luncheon of the Associated Motion Picture Advertisers in New York, called for a moratorium on pessimism and a reversion to "our greatest asset—enthusiasm and confidence."

Last week, also, United Paramount Theatres, operating "on its own" in 1950, reported a net profit of a record-cracking \$12,351,000, and that despite TV competition and all the sundry obstacles theoretically in the path of exhibition success. That net profit figure for the year can hardly be interpreted as the dying gasp of a decadent and failing industry.

And this week, that same United Paramount reported a net profit for the first quarter of 1951 of \$2,966,000, and this following the elimination, under decree operation, of a number of theatres throughout the country.

## **Loew's, Famous Players Report High Earnings**

Further financial evidence of strength in the business lies in the recent report of Loew's, Inc., for 28 weeks ending March 15, last, showing net profit of \$4,225,865, only slightly below the profit figure for the same period the previous year. Again accentuating the fact, Famous Players Canadian, leading Canadian circuit, last week reported net profit for the year 1950 of \$3,529,514, almost a half-million dollars better than the profit for the year 1949. John J. Fitzgibbons, president, told the stockholders that the company thought so much of the future that it was acquiring many sites for new houses.

At the same time, there has been in the past few months, a decided improvement in

## **NEW IMPETUS FOR THEATRE TV IN MacARTHUR COVERAGE**

Theatre television, given a unique chance last week to prove its mettle with the coverage of the homecoming of General Douglas MacArthur, is beginning to realize its true potentialities.

Large screen television ranked prominently in the coverage of the General's arrival in San Francisco, his address before a joint session of Congress and his triumphal parade through New York.

While other Los Angeles houses reported a drop in business as people stuck close to home to watch the MacArthur reception in San Francisco on their TV sets, Sherrill Corwin's Orpheum pulled well ahead. Customers crowded the box office to get a glimpse of the proceedings carried on the theatre's large screen.

This week, theatre TV got a further boost with the announcement from Washington that the nation's colleges plan to encourage "maximum use" of theatre television for this fall's football games.

According to Tom Hamilton, chairman of the television committee of the National Collegiate Athletic Association, the group decided to "give every encouragement" to

such developments as theatre television, Phonevision, Skiatron, and delayed coast games home television.

At the same time, it was made clear that direct transmission of games into homes would be discouraged as representing direct competition. "I am sure there will be theatre television of this fall's football games," Mr. Hamilton declared, following a lengthy committee session with Robert H. O'Brien, secretary-treasurer of United Paramount Theatres, and Nathan Halpern, television consultant for Fabian Theatres.

Last year, the "Big 10" Conference had given permission for their games to be shown on theatre screens, but the NCAA then was reluctant to follow this example.

The number of theatres that have theatre television apparatus is expected to be increased considerably by the time the football season opens this year. A number of circuits have equipment on order, but have not yet decided in which theatres it should be placed. Essaness Theatres this week announced that it had ordered RCA theatre television projectors for three of its Chicago houses.

the quality of the product which is flowing to the theatres of the nation. Such objective observers of the industry scene as the National Federation of Women's Clubs attest thereto, and that vital fact is borne out by the schedules of major product on the ways, ready for launching into national release now and in the immediate future.

A week ago, the metropolitan New York industry was struck by a spectacular avalanche of public response to a notable event, the arrival of General Douglas MacArthur. Despite that, however, and despite the concerted coverage by television of his arrival, the New York theatres reported substantially strong grosses. If television was the dire threat it is supposed to be, those theatres should have been deep in the mire of red ink for the week, but they were not.

Across the face of the nation, budding with a new spring, drive-in theatres are opening and reopening in ever-increasing numbers. They confidently anticipate the greatest season they have ever had, and there already is factual substantiation of that belief.

Bigger and better are the plans of Tech-

nicolor and other color systems for product of the future, including the current year.

Only last week, too, Abram F. Myers, fighting leader of Allied States Association, told an exhibitor meeting in Des Moines:

"I am pleased to inform you that the motion picture business is very much alive. The movies are here to stay."

Such other leaders as Herbert J. Yates, president of Republic, and Earl J. Hudson, president of United Detroit Theatres, have said there is no need to worry.

Mr. Hudson, reporting on a study of the effects of television in his area, contends there is no effect on theatre business after the set has been in the home a year.

Paramount, Warners and other companies are engaged in an active, forceful campaign to develop new starring material.

The late President Roosevelt, in his eloquence, once coined a ringing phrase of challenge to the timid: "We have nothing to fear but fear itself."

Perhaps that fits the industry picture today. That "old grey mare," in new harness and bedecked with happier, brighter colors, is definitely still in the race.



# DMYTRYK SAYS RED AIM, FILM CONTROL, FAILED

## *Director, Who Was Jailed for Contempt, Reports on Party Operations*

by J. A. OTTEN

WASHINGTON: The House Un-American Activities Committee staged a new sensation this week, before recessing for several weeks, with the surprise testimony of Edward Dmytryk, one of the "Unfriendly Ten" of the 1947 hearings, who recently served a six month sentence for contempt of Congress because of his refusal to answer questions at the earlier hearings.

His unheralded appearance Wednesday climaxed three days of hearings which covered an aggressive defense by actor John Garfield, an entertaining but unrevealing appearance by actor Marc Lawrence, and a scattering of uncooperative witnesses who cited the First and Fifth Amendments as reasons for refusing to talk.

Mr. Dmytryk denied to reporters that he was testifying in order to "purge" himself in Hollywood's official eyes and said that he now felt the "atmosphere of the committee had changed." On the stand he told the committee that he was not a Communist at the time of his 1947 testimony, when he refused to say whether he was, but that he had been a party member from the spring of 1944 to the autumn of 1945. He said that he now felt that the Communist Party was "treasonable but that not every member is guilty of treason."

His explanation of the operations of the party in Hollywood and revelations of the people and policies involved was the most complete of the present series of hearings.

During the course of his five-hour testimony he said the Communists had had "only a limited success" in Hollywood and that the party failed completely in its ultimate goal of coloring the final product. "They never had any influence on any major executive of any studio and never had any control over the content of any film," he said.

### **Cites Three Objectives Of Party on Coast**

The objectives of the party in Hollywood were three, he said: First, money, of which they collected a great deal during the war; second, the prestige of Hollywood names for various front organizations; and third, the final objective of influencing the product. The third aim, he said, was to be achieved by gaining control of the talent and craft guilds and unions and it was here that they had only limited success.

## **DMYTRYK DEFENDS 1947 REFUSAL**

Edward Dmytryk, who testified Wednesday that he had been a Communist in 1944 and 1945, told the committee that his decision to refuse to answer questions at the 1947 hearing was taken because he felt, along with the rest of the "Unfriendly Ten", that "it was the right thing to do for the industry, and that they had the approval of many top industry executives." He recalled that the decision was made at a meeting at the home of Edward G. Robinson. He maintained, however, that Mr. Robinson was not, and to his knowledge never had been a member of the party.

He said they had gotten nowhere in the Screen Actors Guild, were partly successful in the Screen Directors Guild and "very successful" in the Screen Writers Guild. They also were very successful in the craft unions, he added, where they had a great influence on policy.

People he knew as Communists in the Screen Directors Guild, he testified, were Frank Tuttle and Herbert Biberman, both of whom were named by other witnesses; Jack Berry and Bernard Vorhaus, two of the nine who have been evading subpoenas; and Jules Dassin and Michael Gordon. In the Screen Writers Guild he named John Lawson, who he said was the "high lama" of the party in Hollywood, Lester Cole and Gordon Kahn.

During his career in the party he was a member of three separate cells at different times, Mr. Dmytryk told the committee. The first two comprised some of the writers and directors he had already named. The third, he declared was very secret and mysterious. He was introduced to it shortly before he left the party at a meeting at the house of producer Sidney Buchman.

Mr. Dmytryk said that he had left the party in the fall of 1945 when he began to realize the extent of its objectives, and after an argument with Lester Cole and writer John Wexley, over the script for "Cornered," which he was at that time directing for RKO.

Questioned by committee members, he said the Communists, if they had achieved control of Hollywood, would have used the industry for the same purposes and under the same rigid controls they exercised in Soviet Russia.

At the end of his testimony members of the committee said that he had made a great contribution to the work of the committee

by his clear and lucid statement and that they were deeply indebted to him.

Star John Garfield, who appeared voluntarily before the committee as it entered its second week of hearings, volunteered the information that he had never been a member of the Communist Party, that he had always hated Communism, and then lapsed into a state of total unrecall.

## **Motion Picture Association Offers Its Cooperation**

Actor Marc Lawrence rose from a sick bed in a West Coast sanitarium to tell the committee what he knew, but it wasn't much more than other witnesses before had recited.

And in the hardy perennial group—those who stood on their rights under the Fifth Amendment and refused to answer all kinds of questions on the grounds that it might tend to incriminate them—were writer Abe Polonsky, actor Morris Carnovsky and writers' agent George Willner.

In the meantime the Motion Picture Association of America gave the first public inkling that it had offered the committee its full cooperation before the hearings began, when Chairman John S. Wood (D., Ga.) read into the record early in the week a letter from MPAA Vice-President Joyce O'Hara citing this pledge and assuring the committee of the Association's continued support.

"We note with satisfaction," the MPAA head said, "the cooperative spirit of a number of witnesses who have beamed the spotlight on communists and their activities, while we deplore the unresponsive attitude of other witnesses."

In addition, Mr. O'Hara assured the committee that it was performing "a valuable service to our national security in smoking out communism" and hoped that the committee would accomplish the exposure of communism "not only in ours but in other vital and sensitive industries."

## **Group Delays Issuance Of Arrest Warrants**

Wednesday morning the Committee decided to delay asking that arrest warrants be issued for nine Hollywood personalities upon whom U. S. marshals have been unable to serve subpoenas. The delay was decided upon after Leonardo Bercovici appeared at the marshal's office in Los Angeles and accepted service. The Committee felt that the others would follow suit. They are: Karen Morley, Michael Uris, Fred Rinaldo, Hugo Butler, Jack Berry, Lew Solomon, Edward Huesbach, and Georgia Backus Alexander.

Accompanied by his attorney, Louis Nizer, Mr. Garfield was confronted by committee counsel Frank S. Tavenner, Jr., with a lengthy list of suspect associations.

Pale but determined, Mr. Garfield satisfactorily explained a few.



## Equipment Suppliers Warn NPA

WASHINGTON: Current restrictions on theatre construction already have forced a 60 to 80 per cent cut-back in production and, if continued, may force a stop on the manufacture of motion picture equipment, theatre equipment manufacturers warned the National Production Authority Wednesday.

At a three and a half hour meeting here with Nathan D. Golden, the NPA film chief, the NPA's 35mm theatre equipment industry advisory committee urged that theatre construction be taken off "List A" of the NPA construction control order and be transferred instead to "List B."

Items on List A can be approved for construction only on very tight "hardship" grounds. It is easier to obtain approval for List B items, with such grounds as normal population increase, defense area growth, necessity for morale and other factors all being considered within that category.

The industry group won a promise from the NPA representatives that the matter would be taken up with top NPA officials and that a report would be given to the industry shortly on the results of these conversations.

Earlier, the NPA had announced details of the appeals board that will hear applications for construction or repair that have been turned down by NPA's building control division. The new three-man board will rule on any aspect of the NPA operating branch.

At the Wednesday conference, the NPA

announced a new classification of theatre equipment items as real or personal property. Real property items count against the \$5,000 per year permissible constructions or alterations, while personal property items do not count against that ceiling. The cost of installing personal property does count.

### "I Was a Communist" Bows In Pittsburgh Premiere

Warner Bros.' "I Was a Communist for the FBI" had its world premiere at the Stanley theatre in Pittsburgh last week. Matt Cvetic, on whose adventures as a Government agent the picture is based, was on hand for the opening and the festivities that accompanied it. Preceding the showing, the national headquarters of the Veterans of Foreign Wars presented citations to Mr. Cvetic and the three Warner brothers—Harry M., Major Albert and Jack L. M. A. Silver. Warner Theatre zone manager in Pittsburgh, accepted the citations for the Warners.

### McEldowney Plans Three More Films in India

Future production plans for Oriental-International Films were disclosed in New York this week by Ken McEldowney, president of the company, which has finished its first picture, "The River," in India. He plans to do three more there.

Mr. McEldowney and his company spent 120 days making "The River," which was directed by Jean Renoir and was shot entirely in India. The film is in Technicolor as will all Mr. McEldowney's future projects. He is currently negotiating a releasing arrangement for his picture which will open at a charity premiere in Washington late in September. After that, "The River" will be roadshown.

### Einfeld Talks Showmanship With Brazilian Exhibitors

Charles Einfeld, vice-president of Twentieth Century-Fox, met in Rio de Janeiro, Brazil, last weekend with members of the Ribeiro Circuit to discuss showmanship methods and techniques, the company reported in New York this week. Mr. Einfeld addressed the circuit heads at the invitation of Luiz Ribeiro, head of the organization, which operates some 60 Brazilian houses. Mr. Einfeld also met with Brazil's film critics and the Press Association over the weekend. He will remain in Brazil for the entire week talking to industry people on mutual film problems.

### Women's Clubs Laud Films, Recommend 122 Pictures

The motion picture preview committee of the General Federation of Women's Clubs, which appraises films for its 11,000,000 members, last week cited the many outstanding pictures of the past 10 months as proof of the industry's contention that there is no shortage of good product. The committee recommended 122 pictures released in the United States in the last 10 months, basing its evaluation on the films' "artistic and entertainment merits and/or on social values."

### To Roadshow "Caruso"

Robb & Rowley United, Inc., has adopted a two-a-day, advanced admission policy for MGM's "The Great Caruso," starring Mario Lanza, at the Arkansas theatre, Little Rock, and at the company's house in Corpus Christie, Tex., starting April 29. MGM's sales policy for the picture does not call for advanced admissions or a two-a-day schedule.

## MUSIC PACT OPENS WAY TO TV RELEASE

HOLLYWOOD: The major obstacle blocking the release to television of theatrical motion pictures made after 1946 was removed this week.

An announcement made by Robert L. Lippert, independent producer and distributor, said his company had signed a unique agreement with James C. Petrillo, president of the American Federation of Musicians, permitting the release of pictures to television broadcasters, heretofore prohibited under existing music union contracts.

There were no immediate indications here whether any of the major companies planned to take advantage of this newly-created formula and in the past there have been signs that even an agreement with the musicians may not open the gates.

Exhibitors repeatedly have warned the companies against making product available to television, arguing that such action would in effect kill the business at the theatres. And many of the studios in turn have pledged their first allegiance to the theatre

customers, declaring they know who sustains production.

Mr. Lippert's deal with Mr. Petrillo makes two provisions:

1. The musical scores of all pictures to be released to television must be re-recorded.
2. The producer must pay five per cent of his video revenue to the musicians' recording fund.

Under the terms of the contract, the same number of musicians must be used for the re-recording as were used to record the original sound track and they must be employed the same number of scoring hours.

The recording fund to which the producers must contribute five per cent of their TV earnings represents a financial reserve from which the AFM derives money for charity and relief purposes.

To comply with the Taft-Hartley prohibition against "featherbedding," the newly-recorded track must be used on television even though it is exactly the same as the one affixed to the original picture.

Concurrently with his announcement of the Petrillo pact, Mr. Lippert disclosed that he planned to re-record tracks on 20 films made in 1946, 1947 and 1948. He made the point, however, that he would release to television only such films as had not recouped their original cost in theatrical exhibition.

In Hollywood, it was learned meanwhile that other talent unions like the Screen Actors and Screen Writers Guilds were preparing to speed their demands for royalty payments from televised films. One report said the writers were prepared to demand 15 per cent of returns to producers, and another said that the independent producers would offer 35 per cent to all talent guilds—writers, actors, directors—with the unions splitting it according to some accepted formula.

Roy Brewer, IA representative, said Wednesday: "We will move at once to get our share of the producers' gross revenue from the sale of theatrical films to television."

# Lines Busy Decoration Day!



because "Dear Ruth's"  
wonderful family is calling to deliver  
new laughs with

## Dear Brat



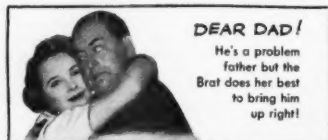
### DEAR DOPE!

He's the family  
friend who can  
do anything . . .  
wrong!



### DEAR MUG!

His taking ways  
got him jailed . . .  
The Brat's taking  
ways got him out!



### DEAR DAD!

He's a problem  
father but the  
Brat does her best  
to bring him  
up right!

starring

**MONA FREEMAN • BILLY DE WOLFE • EDWARD ARNOLD • LYLE BETTGER**

with MARY PHILIPS • NATALIE WOOD • Produced by MEL EPSTEIN • Directed by WILLIAM A. SEITER

Written for the Screen by Devery Freeman

Dear Showmen:-

DEAR BRAT makes it three laugh hits for that great American family who brought you great business with "Dear Ruth" and "Dear Wife". "Dear Brat" is Ruth's kid sister... but she's growing up fast!

We welcome her to the succession of entertainment stand-outs that the crowds are going for most at this time—pictures like APPOINTMENT WITH DANGER starring Alan Ladd and Phyllis Calvert; THE LEMON DROP KID starring Bob Hope and Marilyn Maxwell; THE MATING SEASON starring Gene Tierney, John Lund and Thelma Ritter; THE LAST OUTPOST in color by Technicolor; and of course, that greatest grosser of them all Cecil B. DeMille's SAMSON AND DELILAH in color by Technicolor.

Pick up your phone and call

*Paramount*



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# Terry Ramsaye Says

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WITH IMPATIENT disappointment one reads that a series of outdoor presentations with "case histories" on the drug habit were to be given on a vacant lot in Harlem this week. They are from a play entitled "Dope." The sponsor is the East Harlem Protestant Parish, Jackie Robinson of the Dodgers and Robert F. Wagner, Jr., were to figure in the opening. Back of it is the New York City Mission Society, widely inter-denominational.

This obviously well-intended project, ignorantly no doubt, flies in the face of all scientific and official judgment.

It was as recently as the last week in March that at the request of and with the urgent support of H. J. Anslinger, Federal Narcotics Commissioner, that the motion picture restored to its Production Code, after brief experiment, the original prohibition of the use of any narcotics theme or reference to drug habit whatever in motion picture production. In the fall of 1946 the prohibition was suspended to permit Columbia's "To the Ends of the Earth" bearing on the international drug traffic.

The decision is based on the finding that the susceptibility of the curious and of those who have been cured of addiction makes the slightest reference a peril—sometimes inadvertent propaganda for the habit.

All of those connected with the Harlem demonstration have had ample opportunity to know this—and all have a responsibility for town-lot dope dramatics under any auspices whatever. They are not lightly to be forgiven for venturing where they know not.

REGARDLESS of the outcome in the readjustment between Television and film on the theatre screen, the destiny of theatre exhibition's pursuit of the audience must be affected by the social geography of the growing urbanization.

Just now the conspicuous manifestation is the trend to decentralization, aided by population pressures, atom bomb alarm, and many accompanying factors. The people who can are moving out and the shops and theatres are following them to shopping centers a-building where woodlots stood a few months before. Just now Allied Stores Corporation, biggest department store chain, including such as Stern Brothers, New York, and big Jordan Marsh, Boston, plans to ring New York with a necklace of Stern stores.

On the other hand, there is a rising of defense for the "vertical city" and the efficiency of great concentration of dwellings in tall structures. Robert W. Dowling, City Investing Company, told the Real Estate Board of New York about it the other day. He rates 16-story structures as saving 15 per cent against like housing in separate dwellings.

Then out in Chicago Nathan H. Morris, a planning expert for the Chicago Housing Authority, independently of that organization has risen to suggest making twenty-one mile long fingers of land out into Lake Michigan on the city's front. By such devices he said Chicago could take two million more population.

Anything, and everything can happen, and the amusement industry will go and grow along.

A NEW WEB OF MAGIC in transmission for television, along with telephone, telegraph and radio is being rapidly spread across the continent by that wonder-working American Telephone & Telegraph Company. It is the micro-wave wireless relay system, which carries its signals by hops, skips and jumps, without costly wire or cable by focussed beams from tower to tower, on overlapping horizons 25 to 40 miles apart—safe from storm and flood and surface mishaps.

The micro-wave development has been under way, and in service while growing, since World War II, Part I. It is now expected that the New York to Omaha facility will be extended to San Francisco by August. Then it will be possible to send words and pictures all the way from Boston to Los Angeles and the whole coast, without touching the ground.

The cost is so decidedly less than coaxial cable that the system is certain to vastly increase the availability of television in regions which would otherwise long be too remote for service.

SPEAKING AGAIN of the ever growing pictorial consciousness of the public to which the motion picture has been contributing, both directly and indirectly, for half a century, statistics now appear to show that there are not less than 200 still camera models on the market, and that there are something more than 50 sub-calibre motion picture cameras, 16 and 8mm, in distribution, preponderantly, of course, to the amateurs.

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# Warns TOA On Drive-in Admissions

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Warning that the Theatre Owners of America may destroy the good-will of drive-in owner members, and divide the industry came this week in the protest of a leading drive-in exhibitor both to Gael Sullivan, TOA executive secretary, and to Representative Robert L. Doughton, chairman of the House Ways and Means Committee. The protest was over the TOA endorsement of an Arkansas Theatre Owners Association proposal that the Treasury amend its code so that drive-in owners be forced to pay admissions tax on person rather than on cars.

Writing to Representative Doughton, R. O. Jeffress, vice-president of the Drive In Theatre Owners Association, remarked:

"Actually, the only purpose and the only result as I see it, would be to pervert the Internal Revenue Code relating to the admission excise taxes, from a revenue producing act to a fair trade practices act. . . ."

To Mr. Sullivan, Mr. Jeffress said:

"I tell you I am incensed at the recent action of the Theatre Owners of America board. . . . After discussing this matter with a rather wide range of fellow exhibitors, the large majority of us feel that for a trade association to sponsor any kind of legislation that is in any way restrictive on the industry is stupidity of the first water. . . ."

Mr. Jeffress added he was a member of the TOA and had attempted to have members of his drive-in organization join it. He cited TOA's complaint about lack of representation on COMPO and asked how much representation did the drive-in owner have in the last TOA board meeting.

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## Cannes Festival Votes Bette Davis Top Actress

The Cannes Motion Picture Festival last week voted Bette Davis the year's best actress for her performance in "All About Eve" which also won the special jury prize. Michael Redgrave won the best actor title for his job in "The Browning Version." The Italian release, "Miracle at Milan," and the Swedish film, "Julie," shared the Grand Prix. Other festival winners include: Luis Bunuel of Mexico, producer of "Los Olvidados" and Terence Rattigan for his scenario for "The Browning Version." The Russian film, "Mussorgsky," won the decor prize for its sets. Italy submitted the best collection of films, according to the judges.

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## Rogers Reorganizes

Roy Rogers announced in Hollywood this week the reorganization of the Rohr Company, agents for merchandise bearing his name, as the Roy Rogers Enterprises. W. Arthur Rush and Larry Kent will replace Jack L. Danov, who has resigned as manager. A. L. Rackin has been appointed publicity, promotion and advertising director.



## Trade Alert To Changes In Britain

by PETER BURNUP

LONDON: Speculation ran high in the trade here this week, following the surprise announcement that Harold Wilson, president of the Board of Trade, had resigned his post in the row over the re-armament budget and that Sir Hartley Shawcross, the Attorney-General, had been named to succeed him.



Sir Hartley Shawcross

Mr. Wilson's pronounced and continued interest in film industry affairs, ranging all the way from the Eady Tax Plan and the National Film Finance Corporation to his part in the negotiations of the British-American film remittance pact, makes his departure and the choice of his successor a matter of vital importance.

Sir Hartley, 49, has an excellent reputation as a lawyer and is certain to gain approval as one of the most agreeable of the present Cabinet ministers. His contacts with the film industry have been few if any.

Sir Hartley is the Labor M.P. for the borough of St. Helens in Lancashire.

In 1945, having held a series of Government posts, he stood for Parliament and was returned with a majority of almost 17,000 over his Conservative opponent. He was knighted in August, 1945, on his appointment to be Attorney-General. That same month he was appointed Chief U.K. Prosecutor for the investigation of charges against war criminals at Nuremberg.

No date has been set for the opening of the Entertainment Tax and Eady Plan negotiations which Chancellor of the Exchequer Hugh Gaitskell proposed in his budget speech, but the campaign carried on by the Cinematograph Exhibitors Association grows in violence. Harry Mears, president, with crusader fervor, has begun a stump campaign of the country stirring CEA branches to action.

The newsreel people made a special "flash" of Mr. Mears talking to the patrons of the "vicious discrimination" of the tax, characterizing it as just another imposition on the woman in the home. The real battle in the Commons will occur in about two weeks, when the Finance Bill comes up for detailed examination.

### Plan Education Film Awards

Columbia University Press, New York, will sponsor an educational film festival on the campus May 2 at which prizes will be awarded to the producers of the 10 best educational films of 1950.

## PARAMOUNT MAPS PLANS AT NEW YORK SALES MEET

Paramount's annual three-day sales convention, described as one of the most important in the history of the company, got under way Thursday at the Warwick Hotel in New York with the top executives from the home office and studio, as well as field sales personnel and 32 branch managers in attendance.

Among the subjects that were to be discussed were the forthcoming product as it concerns selling, promotion, exploitation and publicity, future selling policy, short subjects and drive-in theatres.

Among the company's officers listed as speakers for the Thursday and Friday sessions were Adolph Zukor, Barney Balaban, Paul Raibourn, A. W. Schwalberg, E. K. O'Shea, Y. Frank Freeman, Austin Keough, Oscar Morgan, Russell Holman and Jerry Pickman. Also scheduled to be present from the New York home office were Arthur Is-

rael, Jr., Robert J. Rubin, Monroe Goodman, Fred A. Leroy, Joseph A. Walsh, Martin Friedman, Arthur Dunne, Harold Bee-croft, George Schurr, Jack Roper, G. Knox Haddow, Stanley Chase, Martin Hodge, Jr., and Ben Schectman.

Louis Phillips was to be on hand, with other executives, from the legal department, and the advertising-publicity department was to be represented by Sid Blumenstock, Mort Nathanson, Sid Mesibov and Norman Siegel, the latter coming from the coast.

Meanwhile, it was announced this week by Mr. Pickman that the company was putting in effect a key point in its long-range merchandising program to tighten "the promotional gap between the completion of a new film and its release." In this connection, Rufus Blair of the studio publicity department will conduct an eight-week field press campaign in the near future.

### Frank Farley Resigns Paramount British Post

Frank Farley, managing director of Paramount British Productions, Ltd., and general representative of the Paramount domestic production department and Hollywood studio in Great Britain and continental Europe, this week resigned his positions due to ill health. Richard Mealand, who resigned as Paramount Hollywood story editor, will rejoin the company and succeed Mr. Farley in London.

### British Drop Ban on Ben Hecht Films

Two Ben Hecht-written films are being shown in London by British exhibitors, after the Cinematograph Exhibitors Association decided they had been made before the ban on Mr. Hecht's works and that he would receive no more profit from them. The films are "Where the Sidewalk Ends" and "Whirlpool." Mr. Hecht incurred British wrath during the fighting in Israel, when he allegedly declared himself delighted at the death of British soldiers.

### Council to Be Contact for State Department Films

HOLLYWOOD: The Motion Picture Industry Council will handle arrangements and contacts for three State Department representatives who are due to arrive here May 6 to discuss implementation of the Department's documentary film program, it was announced last week. The Government representatives are James B. Faichney, William Barry and Jay Dresser. It is believed the full scope of the State Department program and the exact nature of the aid the Department is seeking from Hollywood will be disclosed at that time.

## Para. Builds Future Stars

HOLLYWOOD: Paramount this week at a studio reception introduced a "Golden Circle" group of young players to studio executives, producers, directors, writers and the press.

The "Golden Circle" is a project designed by the company "to find the new personalities desired by the public and exhibitors throughout the country." Officiating at the reception were Y. Frank Freeman, vice-president and studio head, and Don Hartman, production chief. Also present was Adolph Zukor, founder of the company, who has been credited with developing the star system for motion pictures.

A previous "Golden Circle" in 1939 was responsible for developing such personalities as William Holden, Susan Hayward, Evelyn Keyes, Robert Preston, Betty Field, Patricia Morrison, Ellen Drew and others.

The present group, who will be given a planned buildup to bring them to the attention of the public, include: Peter Hanson, Oakland, Calif.; Barbara Rush, Denver, Colo.; Laura Elliot, Moorehouse, Mo.; Mary Murphy, Washington, D. C.; Michael Moore, Boston; Nancy Gates, Dallas; Joan Taylor, Geneva, Ill.; Virginia Hall, Scarsdale, N. Y.; Pierre Cressoy, Vendome, France; Judith Ames, Portland, Ore., and Nancy Hale, Los Angeles.

### Release MacArthur Film

Castle Films, New York, last week released "The MacArthur Report," a documentary depicting the current controversy over the general's dismissal and sketching his career from West Point days.



# **The Thing That's Doing The Business is**

# **THE**

Directed by  
**CHRISTIAN NYBY.**  
Screenplay by  
Charles Lederer.  
A Winchester Production.



**from**

**HOWARD HAWKS' Astou**

**THING**

***another world***

***nding* MOTION PICTURE!**

# COMPO CALLS *File 2 Suits* FILM SEMINAR *In Chicago*

## **All-Industry Meeting Set For Hollywood June 11; Expect Big Attendance**

The industry's first discussion of problems common to production, distribution and exhibition will take place in Hollywood June 11-12 under the sponsorship of the Council of Motion Picture Organizations, it was announced this week by Arthur L. Mayer, COMPO's executive vice-president.

The meeting will be attended by representatives of the studios, delegates from each of the five exhibitor organizations now represented on the COMPO executive board, and by representatives of distribution.

Originally, only some 30 persons were expected to attend the sessions. However, in view of enthusiastic exhibitor response, that limitation has been removed and attendance now is likely to be much greater.

### **To Name Delegates Soon**

Exhibitor organizations to be represented at the coast seminar are the Allied States Association of Motion Picture Exhibitors, Independent Theatre Owners Association, Metropolitan Motion Picture Theatres Association, Pacific Coast Conference of Independent Theatre Owners and the Theatre Owners of America.

Word is expected shortly from the Motion Picture Industry Council concerning the delegates scheduled to speak for production. While the exact place for the discussions has not yet been selected, Mr. Mayer saw a good possibility that the meeting may be extended beyond the currently envisioned two-day schedule.

The COMPO executive added that the agenda for the conference is being worked out from suggestions made by exhibition heads and that it was likely that the topics would embrace all phases of exhibitor-producer relations.

"This meeting should mark a historic milestone in the industry's progress, for it will be the first time the three major branches of the business have sat down around a table to discuss their mutual problems. This exchange of ideas should be of inestimable value to our business," he said.

### **Virginia 11th to Approve**

As efforts continued last week to bring the 18 "hesitant" TOA units into the COMPO fold, the board of directors of the Motion Picture Theatre Owners of Virginia voted unanimously to join COMPO. This makes the Virginia group the 11th affiliate of TOA to ratify COMPO. The board also approved the designation of delegates to COMPO and urged its members to give the Council their financial support.

In New York, Mr. Mayer told the *HERALD* that financial contributions to

COMPO were being received in encouraging volume.

Speaking before the Virginia board, Robert W. Coyne, special counsel for COMPO, lashed out against groups that use the motion picture industry as a "whipping boy" to promote other media. Specifically, he attacked surveys slanted to show motion picture as a receding form of entertainment. And he added that the industry suffers for lack of adequate scientific survey material with which to combat these allegations.

Plans for the establishment of a research department or support of a research project for the industry have been advanced repeatedly by Mr. Mayer, but have been met with a steady rebuff.

### **Pleads for Accurate Data**

Mr. Coyne outlined the objectives of COMPO as "a long range program for protection, progress and public service for the industry." Protection, he said, embraces a wide field ranging from the combatting of discriminatory taxation and other unfair legislation to fighting criticism, correcting misinformation and projecting a constructive view of the industry in the public mind.

"Protection also involves the amassing of industry facts so that trends in our business can be identified and treated. There can not be true industry progress if we do not know the true facts and get out of the realm of speculation and conjecture."

Mr. Coyne named the forthcoming COMPO box office drive, the star-makers contest and the industry exposition as good examples of constructive efforts planned by the all-industry agency.

Tuesday, Mr. Mayer announced that he had sent sharp protests to the Philco Corporation and top executives of the National Broadcasting Company over last Sunday night's television show, "Birth of the Movies." The program featured Lillian Gish and told the life story of David Wark Griffith.

In his letter, Mr. Mayer cited "the unfair and gratuitous criticism of our business" contained in the program and he deplored the show's violation of "that cardinal principle of advertising ethics which forbids any attack on another business."

### **Allied Discloses Drive-In Convention Schedule**

More drive-in theatre owners than ever gathered in one spot before are expected at the National Drive-In Theatre Owners Equipment Show and Convention, May 15-17, at the Phillips Hotels, Kansas City, Mo. This will be in conjunction with the fourth annual spring convention of the Allied Independent Theatre Owners of Kansas and Missouri, and the national Allied board's annual spring meeting.

Anti-trust suits totaling \$750,000 have been filed within the past few days in Chicago by Seymour Simon, attorney, on behalf of the Monroe theatre in the Loop, and the Calo, a North Side neighborhood house.

The Monroe suit, for \$300,000, is against Balaban and Katz, Great States circuit, Warner Theatres, RKO Theatres, Warner Bros., RKO, Columbia, Paramount, Universal and United Artists. The Monroe, owned by James Jovan, said in its complaint that it was unable to get first run product from December 1, 1947, to July 1, 1949.

The Calo is seeking \$450,000 from the eight major distributors, the Balaban and Katz and the Warner circuit. Owned by Arthur and Theodore Davidson, who operated the theatre since July 1, 1940, the Calo, it is charged, was unable to obtain product until 66 days after the first run showing. The complaint also charged a conspiracy on the part of the defendants to monopolize the showing of motion pictures in Chicago.

### **McConnell Files Answer To Towne Case Appeal**

A 148-page brief replying to an appeal by the distributors who last year lost the \$1,250,000 anti-trust suit in favor of the Towne theatre in Milwaukee, has been filed by Thomas McConnell, attorney. The case is scheduled to be heard in the Chicago Circuit Court of Appeals May 17. The appeal was made on behalf of Loew's, Paramount, Twentieth Century-Fox, Warner Bros., RKO and Columbia. In his brief, Mr. McConnell made five major points: the Milwaukee zoning and clearance pattern was found by a trial court to have resulted from a conspiracy; this alleged conspiracy was designed to keep the Towne from getting the defendants' first run pictures; there was conclusive evidence that the Towne suffered damages as a result of this situation; the question of attorney's fees was within the discretion of the trial court, and the injunctions were backed up by the findings and within the discretion of the trial court.

### **Hoffman Quits Warner Circuit Post; Feinstein Succeeds**

The resignation of James Coston, Warner Theatres Chicago-Milwaukee zone manager, was followed last week by the resignation of I. J. Hoffman, the company's New England zone manager since 1929. Mr. Hoffman's resignation, "reached by mutual agreement," is effective May 1. Trade reports are that both managers resigned because of the collapse of a plan whereby a syndicate of Warner Bros. zone managers would have taken over theatres from the company under its divorce program. Harry Feinstein, head buyer and booker for Warner houses in the Pittsburgh zone, will replace Mr. Hoffman. Saul Bragin takes Mr. Feinstein's post.

# British Friese-Greene Eulogy-on-Film Called Romantic Fabrication

by TERRY RAMSAYE

**F**OR the power and the glory of Britain, its motion picture industry is now engaged in the final phases of production of a pretentious film effort to establish England as the homeland of the cinema and the late William Friese-Greene as the father of the art. It is rather late.

This is the British industry contribution to the "Festival of Britain," a device of a socialized government to set up a sort of world's fair promotion in address at revival of the lost Empire's position in a competitive, capitalistic world.

## Perversion of History

Here is perversion of history and a tragedy of confusions for the traditions of the art—along with injustice to the very genuine contributions of eminent British scientists and other persons of high skill and demonstrated attainment on the record.

The present title is "The Magic Box," under production at Associated British Studios, Elstree. It is budgeted at £250,000, the money from the Government's National Film Finance Corporation. There are vast cooperations from all the film-greats over there, and even the royal family is being involved in publicity plans and devices.

In this connection you will not be forgetting that this National Film Finance Corporation is the socialist big foot-in-the-door in the direction of nationalizing the industry for Britain. It controls budgets and approves scripts.

## Donat in Leading Role

Robert Donat, capable star, is in the role of Friese-Greene, with an abundant supporting cast. Among the executive and production names announced as associated with the enterprise are many competent persons, none, however, known to be equipped with any part of the knowledge of screen development and its early patterns to be judges of the real nature of the material they have in hand, or its relation to the history of the art.

The long depreciated fanciful claims of Friese-Greene have been under examination by experts intermittently for years, beginning when the lawyers for both the Motion Picture Patents Company and the independent infringers in the United States became embattled around 1910. The "Independents" staked hopes on the Friese-Greene claims and brought him to New York. He could substantiate and document nothing and they hurried him under cover and away lest the opposition capture him.

Additionally, now nearly thirty years ago



**PRINCESS** Margaret Rose looks a bit perplexed as Robert Donat, right, and John Boulting, director, left, attempt to explain the operation of William Friese-Greene's first camera. It is on the set of "The Magic Box", based on the life of the film pioneer, played by Donat. The Festival film is produced co-operatively for the whole British film industry.

this reporter, engaged in research for his "A Million and One Nights," went into the records to winnow the Friese-Greene claims and came out with a bizarre array of facts, more intricate than interesting. Again and most independently a decade ago, Martin Quigley, Jr., digging deep, both here and in Britain, for his "Magic Shadows" found Greene's efforts of no significance. More recently it has been observed that the careful *London Times* has referred to Friese-Greene as "inventor"—between quotation marks.

Significantly, too, the utterly British and conscientious *Kinematograph Weekly* of London, in connection with typical and bogus Russian claims of priority, had occasion to engage in some inquiry, and incidentally in its issue of June 1, 1950, quoted its technical advisor, R. Howard Cricks, thus:

"In summarizing his evidence Cricks admits that Friese-Greene's contributions... are not very important. He considers that Edison, Paul and Lumiere played a far more important part."

It may be set down again here that this reviewer has had the personal word and account from each, Mr. Paul and M. Lumiere, plainly stating that their works, most independently but kindred in pattern, were founded on the Edison Kinetoscope, which, imported in Britain and France, was with-

out patent coverage, thus throwing its basic principles into the public domain outside the United States. If the Friese-Greene claims were even approximately supported by fact the history and the origins of the industry over there would have been rather different. That was in 1895-6 and Friese-Greene was there to make his claims then.

## Based on Allister Book

"The Magic Box" is announced as based upon the volume entitled "Friese-Greene: Close-up of an Inventor" by Ray Allister. It was published in London in 1948. It will be relevant to quote from a review of that book by this writer for the *Journal of the Society of Motion Picture Engineers*, issue for April 1949:

"In this volume Mr. Friese-Greene is credited with original concept of principles and devices long antecedent to his advent, including the work of Baron Franz von Uchatius, Louis Ducos de Hauron, Coleman Sellers and many another. His alleged initial and so-called prior presentations... when examined are not reductions to practice of anything beyond the devices and methods of years before. The existing documented record is all clear and we have not now occasion to take the whole intricate history of the industry apart for answer to this prejudiced little volume...."

"This book does at long last make clear how William Green became Friese-Greene. He married a Swiss lady, hyphenated her name to his and added an "e" for euphony. He was a graceful fellow, one gathers, and as a portrait photographer had a skillful way of making customers, including babies, smile prettily. He was ever on the eve of vast triumph, but mishaps were always arriving and he made excursions to the pawnshops between investments by speculators on his wondrous-to-come. Indubitably he believed in himself and always considered tomorrow at the golden end of the rainbow.

## Falls Into Cliche Pattern

"The tale of his life, so sympathetically told, falls with exactness into the cliché pattern so dear to Sunday supplement journalism keyed with the idea of 'neglected inventor, ragged, hungry, is true father of million dollar industry.' There are tales like it in all the arts and industries and every now and then they get printed.

"The dramatic conclusion in which Friese-Greene dropped dead after speaking at a dinner by some British showmen, did give accent, if not plausibility, to his tragic story. That, however, had no relevancy to the fact that the motion picture was conceived and brought to birth without him."

Mr. Allister's sources seem to have been almost entirely members of the Friese-Greene family.

One would like to see documented the oft-asserted British claim that American courts held Friese-Greene the inventor of the motion picture. What court and when?

Britain, even celebrating a "Festival" of trade promotion, has quite enough real glory to honor and great men to remember without resort to romantic fabrication.

# FOUR

*in a row!*







"We'll  
buy  
those  
four!"



Remember the story of the guy  
diving from the tower into the cup of water?  
"But what," they asked him, "do you do for an encore?"

We're not worried about our encore. For July, Bogart in "Sirocco"!  
For August, Sidney (Jolson Story) Buchman's "Saturday's Hero".  
All this in 1951...and Stanley Kramer, too...

*from Columbia!*

# People in The News

CECIL B. DeMILLE was awarded a citation by the California Federation of Women's Clubs for the Paramount production, "Samson and Delilah," at the group's annual convention in Long Beach last week.

COLTON HAND, veteran member of the State Department's commercial policy division, replaced ISAIAH FRANK as the Department's film expert this week. Mr. Frank has been assigned to a commission working on long-term raw material purchasing.

ROBERT GILLHAM, one-time director of advertising and publicity for Paramount Pictures, joined Cunningham & Walsh, Inc. this week to serve on the agency's Liggett & Myers tobacco account.

HOWARD A. NICHOLSON, Dallas sales manager for Paramount Pictures and a company veteran of 18 years, assumed new duties as Memphis branch manager this week. He succeeds LINDLEY W. MCCLINTOCK, who resigned.

DAVID A. LIPTON, vice-president in charge of advertising and publicity for Universal-International, arrived in New York from Hollywood this week to discuss promotion plans on forthcoming product with home office executives.

DAVE FRIEDMAN, office manager at the Paramount Charlotte exchange since 1949, has been promoted to assistant to HUGH OWEN, Eastern and Southern division manager.

SID GARFIELD, a member of Warner Bros.' publicity in New York for the past eight

years, has been appointed eastern publicity director for Samuel Goldwyn Productions, Inc. He begins his new duties May 7.

MAURICE SILVERSTEIN, director of Latin America for Loew's International Corp., arrived in Mexico City this week to establish new headquarters.

ARTHUR M. BRILANT, RKO Radio publicist for the past 12 years, resigned last week to enter the packaged food field as head of his own marketing organization in New York.

CLARE APPEL, eastern division manager for Odeon Theatres, Ltd., Toronto, and HARRY S. DANN, supervisor of theatres in western Ontario and Hamilton, announced their resignations last week after 10 years with the circuit.

CLARENCE G. TAYLOR has resigned as assistant to GUTHRIE F. CROWE, president of the Kentucky Association of Theatre Owners, to become editor-in-chief of the *National Insurance Index* and the *Journal Insurance of Medicine*.

F. BORDEN MACE, president of Reader's Digest-Louis deRochemont Corp., returned to New York this week from Burma where he consulted with officials of the young republic on film industry problems for the E. C. A.

REAR ADMIRAL TIMOTHY J. O'BRIEN, USN (Retired), and BRIGADIER GENERAL TELFORD TAYLOR, USAR, this week were elected to the board of directors of the Skiatron Electronics & Television Corp.

## LATE REVIEW

### Fighting Coast Guard

Republic—Service Drama

Herbert J. Yates again has demonstrated his talent for building screen entertainment against a background of one of the U. S. armed services. This action story centers attention on activities of the Coast Guard during World War II when a principal job of the Coast Guard was manning the landing craft which delivered Marines and soldiers on hostile shores. Skillfully blended with studio and location shots are thrilling scenes photographed by combat photographers.

Forrest Tucker has the principal role, that of an ex-Coast Guard crew chief who is tricked into volunteering for Coast Guard officers' training after the attack on Pearl Harbor. Tucker thought he would much rather have the high pay and security of a civilian shipyard job. Brian Donlevy is the Coast Guard Commander who first meets Tucker at a shipyard and then is his superior at the officers' school. Tucker is assigned to Donlevy's command at sea, after he fails to get his ensign's commission. Ella Raines, an admiral's daughter, is the girl in both their lives. Eventually she realizes that Tucker is the man for her. Also, in the end he receives a well-deserved commission.

Effective in supporting roles are Richard Jaeckel and William Murphy, as brothers, and John Russell as Tucker's enemy who finally realized his mistakes. The Sons of the Pioneers sing "I Love the Prairie Country." The Coast Guard song, "Semper Paratus" is featured.

Joseph Lane was associate producer and director. The routine screenplay was by Kenneth Gamet from a story by Charles Marquis Warren. The subject lends itself to effective exploitation. The Coast Guard and Navy may be expected to cooperate with exhibitors in helping to arouse public interest.

Seen at the home office. Reviewer's rating: Good.—M. Q., Jr.

Release date note set. Running time, 86 minutes. PCA No. 15099. General audience classification. Commander McFarland..... Brian Donlevy Bill Rourke..... Forrest Tucker Louise Ryan..... Ella Raines John Russell, Richard Jaeckel, William Murphy, Martin Milner, Steve Brodie, Hugh O'Brian, Tom Powers, Jack Pennick, Olin Howlin, Damian O'Flynn, Morris Ankrum, James Flavin, Roy Roberts, Sandra Spence, Eric Pedersen and Sons of the Pioneers

### FCC Theatre TV Hearings Sept. 17

WASHINGTON: The Federal Communications Commission this week announced that the long-delayed hearings on the allocation of special channels for theatre television will be held here September 17. To date, some 50 individuals have indicated a desire to present their views to the Commission. The FCC announcement said all others wishing to appear before the Commission must make their intention known by August 15, along with an indication of their representative.

### Metro Marks 28th Year By Planning 17 Films

HOLLYWOOD: To complete the 1950-51 program of 42 pictures, MGM plans to have 17 pictures before the cameras between now and August 31. The drive for that number coincides with the company's observance of its 28th year and was announced by Dore Schary, in charge of production. Twenty-eight films are currently editing. MGM's creation occurred April 26, 1924. Since that time, it has created 1,534 features and probably an equal number of short subjects.



E. M. Loew, president, E. M. Loew Theatres, Boston.

**BOX-OFFICE POWERED!**

*...with the Headline Excitement  
of the World's Danger Zone!*

**PIRATE PORT OF THE CHINA SEAS!**

# SMUGGLER'S ISLAND

color by  
**Technicolor**

...Where gold smuggler  
and pirate...adventurer  
and forsaken woman...  
fight for the Orient's  
stolen riches!



Starring

**JEFF CHANDLER · EVELYN KEYES**

with **PHILIP FRIEND**

Screenplay by LEONARD LEE • Directed by EDWARD LUDWIG • Produced by TED RICHMOND • A UNIVERSAL INTERNATIONAL PICTURE



**A SHOWMANSHIP NATURAL!... from U-I- NATURALLY!**

# ABRAM MYERS, GADFLY OR GALAHAD OF TRADE

by J. A. OTTEN

WASHINGTON: If the Academy of Motion Picture Arts and Sciences ever awarded an Oscar for the Prize Gadfly in the Motion Picture Industry, the odds are that year in and year out it would go to Abram F. (for Fern) Myers.

For the past 20-odd years, as general counsel of Allied States Association, Mr. Myers has sallied forth daily as a modern St. George doing battle for the rights of independent exhibitors against the dragon of distributor sales practices. Depending on who's doing the talking, he is described as a pest or a saviour, a keen lawyer or an extravagant exhibitionist.

But friend and foe agree on one thing—Mr. Myers, as much as any film company president, has had a hand in shaping the course of the film industry over the past two decades and will continue to be a major power in the years ahead.

**"He's little, and lots of people say he's got a Napoleon complex," one Allied adherent declares. "But don't ever forget one thing—Napoleon got things done."**

Ever since Mr. Myers came to Allied in 1929, his major activity has been needing distributors. He and Allied take credit for forcing the producer-distributors to allow sound in non-affiliated theatres and for breaking up in the early 1930's the majors' compulsory arbitration and credit bureau systems. Most Allied members feel their general counsel had more to do than anyone else with the Justice Department's finally bringing in 1939 its divorce and divestiture suit against the producers.

But despite the constant sniping at distributors which Mr. Myers keeps up 52 weeks a year—through the trade press, in bulletins to Allied members, in speeches at Allied conventions—he remains on fine personal terms with most of the producer-distributor chiefs—an indication of his ability to understand people.

## Radiates Energy, Good Humor

A short, ruddy-faced man whose iron-gray hair indicates his 62 years, he radiates energy, enthusiasm and good humor. His extroverted personality frequently makes him chafe at being chained to a desk. He takes three rooms to dress in, racing back and forth from one to the other. When he dictates, he paces the floor of his office as though addressing a jury.

His mind works at jet-plane speed. His conversation is peppery, spiced with classical quotations and original epigrams. His bulletins and briefs are logical and quotable. "Mr. Myers is infatuated with the sound of his own words," one critic believes.

He reserves his finest phrases for blasts at the Theatre Owners of America. Says one



ABRAM F. MYERS

distributor sales manager: "I think he'd rather take a poke at TOA than at us."

Myers came to the film industry largely by chance and coincidence. A native of Iowa, he spent most of his early years in the east and took his law degree at Georgetown University. After service with Senator Kenyon of Iowa, he entered the Justice Department, and for six years in the early 1920's was an attorney in the Anti-Trust Division.

## Worked on Patents Case

One of his first assignments was to "assist the late Edwin P. Grovesnor in the preparation of the Government's case against the Motion Picture Patents Co., the first of a series of anti-trust cases affecting the industry. Mr. Myers says, "Grovesnor left the Department just when the defendants had appealed to the Supreme Court. I started to prepare our brief for appeal, and then the defendants withdrew their appeal. My only formal contribution to the case was to serve the defendants with a bill of costs."

Other non-film assignments followed, and in 1926, when a Republican vacancy occurred on the Federal Trade Commission, he got the appointment. One of the jobs of a Commissioner was to preside at industry trade practice conferences, a rotated chore. When the FTC called a conference for the film industry in 1927, it happened to be Mr. Myers' turn. The conference accomplished little, but when a revitalized Allied organization was set up late in 1928, Mr. Myers was asked to head it.

By then—again by virtue of rotation—he had become chairman of the Commission. He also had just been reappointed for another seven-year term. But the entertainment obligations of a commissioner were so heavy in those days that he found he was spending more than the \$10,000 a year he

was making, and decided to return to private law practice, using Allied as the nucleus.

While at first Allied was a small part of this practice—"I would have been broke in a week if I had had to live on my Allied salary"—over the years it has taken up more and more of his time and efforts, and he now estimates that it takes up about 98 per cent of his activity.

His Allied schedule is very tight. Two months or more out of the year Mr. Myers spends traveling to Allied conventions, meeting with distributors, attending sessions of other industry groups, such as the Council of Motion Picture Organizations.

## Extra Job in Tax Fight

Recently, he undertook a major extra job when he headed COMPO's committee to win repeal of the admissions tax. With the aid of Henderson Richey, a few other industry officials, his highly efficient secretary, Bertha Taylor, and some temporary outside paid help, Mr. Myers developed one of the most effective lobbying campaigns Capitol Hill ever saw, and was well on the road to success when the Korean war killed all tax-reduction hopes.

Is the usefulness of Mr. Myers and Allied over, now that the Government has won the trust cases? "If I thought there were no problems to justify Allied or my staying, I would quit," he declares.

Mrs. Myers is also a lawyer. "In fact," he likes to say, "she's the best lawyer in the family." At one time she was in the U. S. Attorney's office in Chicago and later handled litigation for the Agricultural Adjustment Administration. In recent years, she's repeatedly tried to retire for brief spells, but being one of the few specialists in farm law, has always been called back to Government service.

Mr. Myers and his wife spend the cold months of the year in an old brownstone house which they remodeled some years ago. It's in downtown Washington, just a few blocks from his office. As soon as the weather gets warm enough, they head for Gibson Island, just north of Annapolis in Chesapeake Bay, where they have "the prettiest house on the island," and indulge in their chief hobby, gardening.

## An Avowed Republican

Mr. Myers smokes long cigars almost constantly, but detests cigarettes and pipes. An avowed Republican, he has lately tried to overcome an equally conservative personal character by setting off his quiet suits with dashing red and blue ties, and driving an ivory Cadillac convertible which Allied members gave him two years ago in reward for 20 years of faithful service.

His main hobby outside gardening, he admits, should be a surprise to no one—"the neglected art of conversation." He is a member of the "Beaneaters Club," a group of men who in the old days used to swap stories in the Senate offices of Leslie Biddle, now Senate Secretary, and then adjourn to the Senate Restaurant for a plate of the famous Senate bean soup.

"I love Washington," Mr. Myers says simply as he looks out of his office window.



# The National Spotlight

## ALBANY

The post-Easter business pickup has been less sustained than expected. "Father's Little Dividend" topped the opening bill under the new first-run policy for the Plaza, Schenectady, managed by Richard Murphy. . . . Larry Cowen, manager of Proctor's theatre, Troy, and upstate publicity director for Fabian, has been elected commander of Troy Post, American Legion. . . . Walter Reade's 9-W drive-in at Kingston, gave a pass to each driver the opening night. . . . Julius Perlmutter, of Albany, opened the Fort George drive-in, at Lake George, with Nathaniel Englander as manager. . . . \$86 were stolen from two drink machines in the Leland. Manager Stanton Patterson reported to the police that doors were forced. . . . The Variety Club crew will report at a general meeting on May 7 its decision about joining the Albany Council of Social Agencies.

## ATLANTA

Trade in most of the downtown and drive-in theatres is better with the warm weather. Playing are: Art, "Astonished Heart"; Rialto, "Born Yesterday," fourth week; Paramount, "Follow the Sun," second week; Loew's Grand, "Father's Little Dividend"; Fox, "Only the Valiant." . . . Visiting were: Roy Mitchell, Mountain, Stone Mountain, Ga.; Jack and Harry Ramsey, Mars, Springfield, Ga.; Wendell Welch, Strand, Dallas, Ga.; Nat Williams, Interstate, Thomasville, Ga.; John Thompson, Gainesville, Ga.; and Clyde Sampler, Duncan Theatres, Carrollton, Ga. . . . The Crescent Amusement Co., Nashville, Tenn., has started building the new 2,500-seat theatre in Nashville. . . . Joe Fink, former manager of the Buckhead and Garden Hill Theatres, has left for the West Coast where he and Frank Harris, will enter the theatre business. . . . Jim Scott, former manager of the Roxy, has taken over the Garden Hills and Buckhead theatres. . . . Pat Byrnes, former assistant manager of the Empire theatre at Daytona Beach, Fla., is now manager of the Lyric at Gainesville, Fla., a unit of the Florida State Theatres. . . . J. H. Yessick has opened his new Powerly theatre at Powerly, Ala.

## BOSTON

"Tales of Hoffman" played to full weekends and good evening business. With six holdovers and only three newcomers, business was fair. "Second Woman" at the Paramount and Fenway and the French "L'Affaire" at the Exeter Street were among the new product. . . . All E. M. Loew drive-ins are open, with the exception of two new ones, which are set to open in mid-May. . . . The Globe at Holyoke, operated by Mrs. Marion Wotton, a subsequent-run theatre, has closed. . . . Ralph Banghart,

RKO publicist, was recently elected first vice-president of the Publicity Club of Boston. . . . Pete Dana, Eastern Division sales manager for Universal, was in town for a few days. . . . "The Prince of Peace" opens May 4 at the Copley theatre.

## BUFFALO

A welcome back luncheon will be tendered Matt Sullivan, new manager of the local Warner exchange in the Variety club headquarters by Tent No. 7 April 30. . . . There will be another preview buffet in the Variety club April 29, according to Chief Barker Murray Whiteman. . . . Appearing here was Matt Cvetic, upon whose experiences "I Was a Communist for the F.B.I." is based. He was interviewed and presented a citation by the local Chamber of Commerce. . . . The Niagara Falls State theatre has been incorporated at \$60,000 to conduct business in that city. The incorporators are Samuel P. Battaglia, Russell V. D'Anna and Samuel C. LaBarber. . . . A "Skipalong" square dance party was held in The Barn, near Rochester, to mark the premiere of "Skipalong Rosenbloom," at the Regent. . . . The drive-ins got a break in the weather last week-end and attracted good business all around. . . . George Sweet, 67, former manager of the Park theatre in Avon, N. Y., died of a heart ailment. . . . Mr. and Mrs. Ben Belinson are celebrating their 20th anniversary of the Little theatre in Rochester.

## CHICAGO

The combination of Josephine Baker in person and "Lullaby of Broadway" on screen at the Chicago in its second week continues to be the best thing in the Loop. . . . Balaban and Katz televised the MacArthur speech to Congress on Thursday and the MacArthur parade in New York on Friday on big screen television at their State Lake theatre. . . . Allied Theatres of Illinois readying plans for a luncheon next Thursday for local film critics, columnists, and the press. Purpose is to further good will for theatres and the industry in general. . . . The newly remodeled Wilmette theatre reopened. . . . The U. S. Court of Appeals upheld the conviction of Irwin Franklin, midwest representative of Artkino Pictures and Soviet film distributor, sentenced to 18 months in prison last May. He was found guilty of falsely claiming to be a U. S. citizen and failing to register as an alien during the war. . . . Balaban and Katz held their annual stockholder's meeting. President John Balaban cited the Jackson Park decree and the impact of television as the two major causes for business woes in Chicago. . . . The neighborhood Ideal theatre is admitting two persons for 60 cents and a clip of a newspaper ad as a business inducement. . . . Another neighborhood

house, the Ridge, is advertising all seats 15 cents from 6 to 7 p.m. and 25 cents thereafter. Children are admitted for nine cents.

## CINCINNATI

"Only the Valiant" is doing average business at the RKO Albee, and "Father's Little Dividend" at the RKO Grand, and "Up Front" at Keith's both are strong on hold-over weeks at the respective houses. Other offerings in the current lineup are: "Abbott and Costello Meet the Invisible Man," second week at the Capitol; "Molly," three days at the RKO Palace, with "Gilda" and "Platinum Blonde" filling in the last half; "Once a Thief" and "The Next Voice You Hear," for three days at the RKO Lyric, with "Halls of Montezuma" and "Sands of Iwo Jima" for the remaining four days. The Guild, suburban "art" theatre, is playing "Of Men and Music" after a four-week run of "Cyrano de Bergerac" at roadshow prices. "Bitter Rice" had a fair second week at the Cox, legitimate theatre, which now has gone dark for the season. . . . Practically all drive-in theatres in the Cincinnati territory have reopened for the season, and all report good business. . . . It is reported in some quarters that Bingo, long considered unfair theatre competition, will soon be banned, or, at least, greatly reduced in operation.

## CLEVELAND

Cleveland exhibitors failed in their attempt to convince city officials that theatre games are not schemes of chance inasmuch as no money risk is involved. Chief Police Prosecutor Joseph Stern banned all games including those in which the audience participates by the use of cards and also those involving registration of names, auto license numbers and the like. The ban affects only the city of Cleveland and does not involve the suburbs. . . . Robert Richardson, ELC branch manager, becomes city sales manager for United Artists. . . . Sam Reichblum, owner of the Columbia theatre, East Liverpool and of houses in Pennsylvania, was host to a number of local film men at the baseball opening games. . . . 700 Ohio postmasters in convention in Columbus, attended a special screening of Paramount's "Appointment With Danger" at the Broad theatre. . . . A special midnight Friday 13th horror show at the RKO Palace was so successful that the house was sold out by 3 P.M. and there was such a box-office line at the conclusion of the show that Manager Max Mink had to run a second show lasting until 4:30 A.M. . . . All seats sold at \$1.00. . . . A campaign is under way to raise funds to support the Variety Club's Boys Camp which takes care of approximately 350 boys. . . . Drive-in theatres report business is good in spite of continued cold weather.

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## COLUMBUS

Strong attractions in all four downtown first runs accounted for better-than-average business. "The Thing" at RKO Palace was good, with "Father's Little Dividend" doing nicely at Loew's Ohio, "Abbott and Costello Meet the Invisible Man" at Loew's Broad and "Bedtime for Bonzo" at RKO Grand. The World had a third and final week of "Trio" to good business. . . . Mrs. Cora Anne Brobst, wife of John B. Brobst, veteran Loew's Ohio stagehand, died. . . . Franklin County Prosecutor Ralph J. Bartlett advised Sheriff Ralph Paul to prosecute bingo operators in the county who run games for their own profit, but said the sheriff must keep hands off games operated for charitable purposes. . . . Clarence Bell, Columbia exploiter, here for "Santa Fe" and Richard Mayers, MGM exploitation man, in town in advance of "The Great Caruso."

## DALLAS

First run films showing were "Mad Dr. Goebbles," Dallas theatre: "Hunt the Man Down," plus "Operation X" at the Capitol; "Bedtime for Bonzo," Rialto; "Cause for Alarm," Melba; "The Lemon Drop Kid," Majestic; "Follow the Sun," Palace; and "Call Me Mister," at the Texas theatre. . . . Kathryn Grayson stopped over on her way to the West Coast.

## DENVER

Bernard Newman, owner of the Gem, in Walsh, Colo., is opening a 340-seat theatre, the first in Campo, Colo. . . . Bruce Marshall, Columbia salesman, talked on "Movies in the Small Town" before the Eads, Colo., Chamber of Commerce. . . . Frank Waite, owner of the Elberta, Palisade, Colo., died. . . . Mrs. James Parsons, wife of the owner of the Isis, Aspen, Colo., died. . . . M. R. Austin, Eagle-Lion Classics branch manager, will go with United Artists as a special representative.

## DES MOINES

Tri-States houses and the Davenport navy club are collecting "bantam-sized" books for wounded servicemen. The drive started with the showing of "Up Front" at some of the circuit houses. . . . The former Strand at Fort Madison had its grand opening as the New Fox. Its manager and projectionist are, respectively, H. L. (Chub) Golladay, and Harold Neal. . . . The Allied convention is still news here. Much discussed is the high tribute paid Allied Guests Roy Rogers and Dale Evans when more than 5,000 persons stood in a driving snow and rain storm to see them parade. . . . Bill Johnson, Joe Foley and Dick Shields attended the Monogram regional convention in Colorado Springs. . . . "The Great Caruso" scheduled for a May 10 opening at the Des Moines theatre. . . . Nate Sandler has appointed Wayne B. Frank to manage the Rialto and Valley theatres in Missouri Valley.

## DETROIT

Downtown theatres have been hit hard by the tie-up of all city transportation due to a strike. Neighborhood houses experienced good business during the lengthy street



railway strike. United Artists Theatre is running a "Queen for a Day" contest in conjunction with the picture "Queen for a Day." "Father's Little Dividend" was held over for a third week at the Michigan. A double bill at the Palms offers "I Was a Communist for the FBI" and "Inside Straight." Downtown is featuring a reissue, "The Blue Angel." "Quebec" and "Molly" are playing at the Adams. Fox is featuring "14 Hours." Josephine Baker is due in town to appear on the stage of the Fox, May 4. . . . Saul Korman, independent circuit operator, is experimenting with letting all children accompanied by an adult free to the Broadway-Capitol. . . . Detroit is expecting several stars to appear during the 250th birthday celebration of the city.

## HARTFORD

"Father's Little Dividend" at Loew's Poli; "The Mating Season," at the Allyn; and "Only the Valiant," at the Warner Strand, were among the downtown first-run openings. . . . William G. Sobel has opened his new 500-car Starlite drive-in at Stamford, Conn. The 2,500 square foot screen is said to be the largest in the world. . . . Attorney Joseph A. Adorno, son of Sal Adorno, Sr., general manager of the Adorno-Middletown Theatres, Middletown, Conn., has been named a director for two years of the Middletown Chamber of Commerce. . . . Hartford visitors included: Ralph Carenza, manager, Warner Art theatre, Springfield, Mass.; Lee Rosenberg, Loew's Poli - New England Theatres, Inc., New Haven; Sperie Perakos, general manager, Perakos Theatres circuit, New Britain.

## INDIANAPOLIS

"Father's Little Dividend" was the box-office standout holding over at Loew's. . . . Drive-ins, open now a month in this area, report business ahead of the same time last year. . . . The Quimby circuit opened its new suburban house, the Clyde, at Fort Wayne. . . . Ernest D. Tamlar, 37, owner of the Rex here, died April 17 after a brief illness. . . . W. K. Embleton, branch manager; Don McLeod, office manager, and Norman Linz, salesman, were to attend the Monogram convention at Colorado Springs, Col., April 27-28. . . . H. C. Dressendorfer has succeeded Fred Sorrells as manager of the Vogue here. Mr. Sorrells was recalled to service. . . . Harold Hile has taken over the Star at Fremont.

## KANSAS CITY

The Paramount holds over "Only the Valiant." The Kimo followed the four-week run of "Cyrano de Bergerac" with "Macbeth," and is also showing "The MacArthur Story." "The Magnificent Yankee" is at the Midland accompanied by "Al Jennings of Oklahoma"; "Up Front" at the Fairway, Tower and Uptown, the Tower also showing "Fingerprints Don't Lie"; and "Cry Danger" and "Stage to Tucson" are at the RKO Missouri. . . . The Summit, neighborhood theatre, cooperated in a benefit show for the Mattie Rhodes Neighborhood Center. . . . With good weather, drive-ins began doing good business. . . . Another drive-in, at Harrisonville, opened. . . . The neighborhood Bagdad, the Ritz, and three Commonwealth theatres had stage shows. . . . The Midway, Kansas City, Kansas, distributes "paper money" during the week, which is used Saturday nights in an auction of groceries. . . . An appeal bond for \$1,600,000 was posted by nine film companies, defendants in the Brookside theatre suit that had a verdict against the companies for \$1,125,000.

## LOS ANGELES

With the promise of the MacArthur reception waning in interest, at least on the West Coast, the first runs offered "Soldiers Three" at Loew's State and the Egyptian, "Valentino" at the Pantages and Hillcrest, "Only the Valiant" at Warners' three houses, "I Can Get It for You Wholesale" with "Mr. Universe" at the Los Angeles and Chinese group, "Up Front" at the United Artists circuit and "The Man from Planet X" at the Orpheum and Hawaii. "Samson and Delilah" continued in a second week at the two Paramounts and "Cyrano de Bergerac" neared the end of a six-month run at the Fine Arts. . . . The Vinnico circuit closed its Arlington theatre on West Washington Blvd. . . . Visiting local popcorn Vic Hunt was Seattle popcorn executive Harlan Fairbanks. . . . Columbia branch manager in San Francisco, Jack Tillman, came down to join local branch manager Wayne Ball for meetings with Lou Astor, New York home office representative. . . . Bernie Wolf, National Screen Service district manager, left on a business trip to Salt Lake City. . . . Shopping on Film Row was Vince Murphy of the Nace circuit in Arizona.

## LOUISVILLE

New openings included: "The Mating Season" and "The Second Face" at the Rialto; "Only the Valiant" at the Mary Anderson; "The Groom Wore Spurs" and "Target Unknown" at the Strand. Loew's was scheduled to bring in "Ma and Pa Kettle Back on the Farm" and "Under the Gun." Following a week at the Rialto, "Up Front" and "Cuban Fireball" moved over to the Brown. The Scoop offered "Sins of Bali" and "She-Devil Island" plus "The MacArthur Story." . . . Eric Hammel, for a number of years manager with the Chakeres Theatres, has resigned. . . . Exhibitors seen on the row included: Phil Thompson, Twin drive-in, Horse Cave, Ky.; Homer Wirth, Crane, Crane, Ind.; W. L. Wilderick, New Washington, New Washington, Ind.; A. N.

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Miles, Eminence, Eminence, Ky.; Bob Enoch, State and Grand, Elizabethtown, Ky.; C. K. Arnold, Arco and Melody, Bardtown, Ky.; Mrs. L. M. Denton, Shepherd, Shepherdsville, Ky.; Gene Lutes, Chakeres district manager, Frankfort, Ky.; and Jack Crouthers, Chakeres Harrod theatre, Harrodsburg, Ky. . . . The drive-in theatres in the Louisville area are in full operation. . . . Employment in the Louisville area jumped an approximate 3,000 during the last two months to the highest level since World War II.

## MINNEAPOLIS

The Lyric is playing "Bird of Paradise" for a second week; "Soldiers Three" is at the Gopher; "Cyrano" is in its third week at the World; RKO Orpheum is showing "Only the Valiant" and "Quebec" is playing at the State. . . . Recent film row callers were H. C. Kaufman, exchange operations manager of the home office of Columbia; Lane King, the Dells, Dell Rapids, S. D.; P. R. King, the Adrian, Adrian, Minn.; W. R. Saylor, the Dakota, Wishek, N. D.; and V. Sharp of Draper and Kennebec, S. D. . . . General MacArthur's report to the joint session of Congress and his parade, was shown on Radio City theatre's 80,640 square-inch giant large-screen theatre television at no increase in prices. This television feature was in addition to the regular screen program.

## MEMPHIS

Malco, a new 750-seat theatre at Helena, Ark, has opened. Malco will be operated by the Richards-Lightman Theatre Corp.; Roy Hale has been named manager. . . . First run attendance was holding steady in Memphis as fair, warm weather prevailed. Loew's Palace held on to "Payment on Demand," Loew's State continued with "Up Front," Malco opened with "Call Me Mister." Strand opened with "The Lemon Drop Kid" and Warner with "Only the Valiant" to better than average crowds. . . . David Flexer, owner of the Peabody, which was gutted by fire, is already in the process of rebuilding. . . . Exhibitors visiting on Film Row included: W. L. Landers, Batesville; W. L. Moxley, Blytheville; Jimmie Singleton, Tyroneza; Roy Bolick, Kaiser; Robert Lowrey, Jonesboro; Don Landers, Harrisburg; K. K. King, Searcy; N. B. Fair, Somerville; W. F. Ruffin, Sr., Covington; Amelia Ellis, Mason, M. E. Rice, Jr., Brownsville; and Louise Mask, Luez, Bolivar.

## MIAMI

Current attractions included "On the Riviera," Carib, Miami, Miracle; "Operation Disaster," Lincoln, Town; "Only the Valiant," Paramount, Beach; "Mr. Universe," Florida, Sheridan; "The Gay Lady," Flamingo; "Last Holiday," Mayfair Art; "Inside Straight," Embassy, Variety; "Sword of Monte Cristo," Gateway, Ft. Lauderdale and "Payment on Demand" at the Olympia with a stage show; "Air Cadet" at the Town and "The Thing" at the Paramount were the midnight offerings. . . . Bob Weitman, vice-president of United Paramount Theatres, was combining a vacation with business conferences with Florida State The-

## WHEN AND WHERE

**April 30-May 4:** Convention, Society of Motion Picture and Television Engineers, Hotel Statler, New York.

**May 7, 8:** Annual convention, North Central Allied Independent Theatre Owners, Inc., Hotel Nicollet, Minneapolis, Minn.

**May 7-9:** Annual convention, Independent Theatre Owners of Arkansas, Hotel Marion, Little Rock, Ark.

**May 9:** Anniversary dinner, IATSE, Hartford local No. 84, Hotel Bond, Hartford, Conn.

**May 9-12:** Annual International Convention, Variety Clubs, Bellevue-Stratford Hotel, Philadelphia.

**May 14-16:** Board of Directors meeting, Allied States Association, Phillips Hotel, Kansas City, Mo.

**May 15-17:** National Equipment Show & Drive-in Theatre Owners' convention, Municipal Bldg., Kansas City, Mo.

**May 21-23:** Mid-summer convention Associated Theatre Owners of Indiana, French Lick Hotel, French Lick Springs, Ind.

**June 24-26:** Annual convention, Mississippi Theatre Owners, Buena Vista Hotel, Biloxi, Miss.

atres' Leon Netter and lower east coast division manager George Hoover. . . . Joseph Beeman, formerly at the Variety, Miami Beach, is now in the Cloughton office. . . . Mark Chartrand of Wometco, reported an enthusiastic turnout of civic and religious leaders and Negro residents of Bunche Park, at a recent meeting pertaining to the May 18 opening of the Bunche theatre, described as the finest Negro theatre in the country.

## MILWAUKEE

The downtown section of Wisconsin Avenue is completely torn up with all traffic detoured to either the street to the south or north. Playing were "Father's Little Dividend" at the Riverside; "Up Front" at the Towne; "Only the Valiant" with Spoilers of the Plain at the Warner; "My Forbidden Past" at the Wisconsin; and "Rawhide" at the Palace. . . . The Fox-Wisconsin theatre will again be the scene for another important benefit performance on April 30 when Jack Carson brings his show to the Wisconsin theatre to aid the state cancer fund. Carson's latest film, "Mr. Universe," will also be shown. . . . The Jefferson theatre, in Jefferson, re-opened. It was taken over by Harry Melcher. . . . Irving Worthheimer was in town conferring with Jess McBride, manager of the Paramount exchange here, whose post he will take when the latter leaves May 7 to manage the Minneapolis branch.

## NEW ORLEANS

The downtown theatres held their own despite the numerous outside attractions. Playing were "Father's Little Dividend" in its second week at Loew's; "The Lemon Drop Kid" at the Saenger; "The Second

Woman" and "You're in the Navy Now" at the Joy; "The Assassin" and "The Angel and the Sinner" at the RKO Liberty; "My Forbidden Past" at RKO Orpheum; and "Abbott and Costello Meet the Invisible Man" and "The Enforcer" at the Tudor and Globe, respectively. . . . The Joy theatre was robbed. . . . Levere Montgomery, Sr., co-owner of the Joy, announced the sale of his interest in four out-of-town theatres to T. G. Solomon of McComb, Miss., in a \$200,000 transaction. . . . The theatres involved are the Clarke in Natchez, Miss., the Tiger drive-in, Baton Rouge, La., the Bama drive-in, Mobile, Ala., and the Palafox drive-in, Pensacola, Fla. . . . Visiting the Row were Mr. and Mrs. Claude Darce, Opera House, Morgan City, La.; Don George, Shreveport, La.; Lew Langlois, New Roads, La.; Nick Lamantia, Bogalusa, La.; Harry Paul, Atlanta, Ga.; Ann Molzon, Labadieville, La.; Fred Houck, Shreveport, La.; James Gray, Milba, Haynesville, La.; and Charles Lanza, Nila, New Iberia. . . . A. C. Gollatt has taken over the operation of the Star, Biloxi, Miss., from George Klever, the previous owner. . . . George Pabst, manager of Eagle Lion Classics, will move over to United Artists.

## OKLAHOMA CITY

The Oklahoma Tax Commission reports sales tax for the month of February as 290 returns, \$29,607 tax, as compared to 325 returns, \$30,603 tax, for the month of February, 1950. This shows a decrease of 3.25 per cent. . . . Robert Stokke is the new manager at the State theatre. . . . Managers of Barton Theatres and concessions managers of the circuit had a get acquainted meeting. . . . Harold Combs is the new manager at the Knob Hill theatre. . . . The Criterion theatre was to celebrate its 30th anniversary, April 24 to 30. Special programs were to be featured during the week of the celebration, with the front of the theatre, and the lobby decorated for the occasion. . . . Ted Drummond is the new manager of the Tower theatre.

## OMAHA

Jack Renfro, Omaha RKO branch manager and 20 years with the company, has submitted his resignation. He has bought an interest in the Hanson booking agency here. . . . Dodge Street drive-in patrons have been watching several shows recently through snow storms. . . . John Vanatta resigned as manager of the Valley and Rialto theatres, Missouri Valley, Ia. . . . Fred Meyer of Clarion, Ia., succeeds Alva Hopper, who entered service, as manager of the Humota theatre, Humboldt, Ia. . . . Dick Felix is managing both the Grand and Ritz theatres, Oelwein, Ia., since Walter Stolfus resigned as Ritz manager. . . . The Nebraska sales tax proposal has been drowned. The theatre industry aided in the fight.

## PHILADELPHIA

More than 700 motion picture houses in the area have endorsed the 1951 Cancer Crusade and will permit either audience or lobby collections to be made for the current drive for funds, according to Mo Wax, independent theatre owner and film distributor, who heads the Theatres Division. Mrs.

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Arthur Goldsmith, president of the Philadelphia Motion Pictures Pre-View Group, will be responsible for the center-city theatres and Mrs. Kathryn Sura in charge of collections for the neighborhood houses. . . . Fire believed set by a burglar, damaged the Globe, local neighborhood house managed by Joseph Wolf. . . . A bill to prohibit the showing of Sunday films before 2 P.M. was introduced in the Delaware legislature. . . . Manager Eugene Plank, of the Reading drive-in, Reading, Pa., offering such free prizes to patrons as tires, radios and batteries for holding the "lucky number" plus free candy for children. . . . Hal Warner resigned as manager of the Benson after being at the house for 11 years. . . . The Silver Spring drive-in near Harrisburg, Pa., opened for the season with a completely enclosed modern playground. . . . Projectionists Walter Sullivan, from the Ace, and Norman Mumford, from the Edge Moor, in Wilmington, Del., take over the booth chores at the nearby Brandywine drive-in. . . . A bill was introduced in Pennsylvania State Legislature increasing the present flat \$50 penalty for illegal showing of Sunday movies to \$100 for the second offense and \$500 for the third offense. The measure is aimed primarily at the open-air theatres. . . . The Minersville Opera House, Minersville, Pa., sold to Anthony P. and Stella Krankowski, of Shenandoah, Pa., by the trustees of the estate of the late William Kear.

## PITTSBURGH

The big news here was the world premiere of "I Was a Communist for the FBI" which was launched with all the frills of a Hollywood setting at the Stanley theatre. Mort Blumenstock, Warner's vice-president in charge of advertising, came here from New York, and Matt Cvetic, the Pittsburgher, around whose exploits as a member of the Bureau the story was written, made a personal appearance. . . . Director Clarence Brown, stars Paul Douglas, Jan Sterling and Janet Leigh, who are here in connection with the making of "The Angels and the Pirates," stole the show as the Pirates opened their season in the National League. . . . The consolidation of Eagle-Lion with United Artists has left the following branch office setup here: Mannie Trautenberg will be chief and Art Levy will be sales manager. . . . With "Father's Little Dividend" doing tremendous business in Loew's Penn, "The Great Caruso" which attracted raves from the crowd attending a screen room preview, will be pushed back a couple of weeks.

## PORTLAND

Drive-ins are having their innings with more than 60 in Pacific Northwest doing a capacity business. . . . Daylight savings time in effect in Oregon April 29. . . . Playing were "Lightning Strikes Twice" at the Orpheum-Oriental; "Father's Little Dividend" did an all time high at the United Artists; "Up Front" was at Broadway; "Target Unknown," Mayfair; and "Payment on Demand" at the Paramount. . . . Included among the Universal executives entertained by Mrs. J. J. Parker and staff were Al Daff, world sales manager, Maurice Bergman, national promotion director, and James Hommel, Universal's Oregon manager. . . . Lloyd Staver has acquired the interests of

# The National Spotlight

his partner Lloyd Wood, in the Roxie Liberty at Coquille, and Myrtle Point drive-in. . . . Booking on Seattle row: Mrs. Charles O'Connell, Black Diamond; Les Johnson, Spokane; and John Kane and Les Theuerkauf, Tacoma.

## SAN FRANCISCO

The Federal Reserve Bank of San Francisco reported dollar volume of store sales 12 per cent greater than a year ago. . . . Theatre grosses were off. Topping the figures was Loew's Warfield with "Father's Little Dividend," and "You're in the Navy Now" at the Fox. . . . New films: "Only the Valiant" at the Fox, "The Great Caruso" at Loew's Warfield and "The Brave Bulls" at the Orpheum. . . . Holding: "The Thing" at the Golden Gate, "Born Yesterday" at United Artists, "Manon" at the St. Francis, "Cyrano de Bergerac" at the Stage Door, "Prelude to Fame" at the Vogue and "So Long at the Fair" at the Clay. . . . Just across the Bay a \$2,000,000 Memorial Auditorium has been completed at Richmond, with a seating capacity of 3,768 seats. . . . Charles Thall, manager of the California Theatres Association and chairman of the theatre division of the Red Cross Drive reported theatremen made their quota here. . . . Fox West Coast officials here from Southern California for a one-day conference with Division Manager Spencer Leve were George Bowser, Jim Dillon, Bill Foy, Cullen Espy, Bert Pirosh and Eddie Zabel. . . . Republic's West Coast Division Manager Francis Bateman was in town for the Coast Guard press luncheon honoring "Fighting Coast Guard" aboard the cutter Escanaba. . . . Fox West Coast Theatres scheduled the Studio at Vallejo to cease operations at the close of business April 24 for an indefinite period.

## ST. LOUIS

Jesse Lasky was here to plug "The Great Caruso." . . . New showings included "My Forbidden Past" and the "13th Letter" at the Missouri; "Ma and Pa Kettle on the Farm" at the Fox; two reissues at Loew's Orpheum in "Dillinger" and "The Gangster." "Father's Little Dividend" stayed on for a strong second week at Loew's State and "Born Yesterday" and "Up Front" continued to pack 'em in at the Ambassador. "Born Yesterday" was going into its seventh week. . . . A couple of Danny Kaye and Bob Hope reissues played the Schubert: "Up in Arms" and "They Got Me Covered."

## TORONTO

Holdovers included "Cyrano de Bergerac" at the International Cinema for a fourth week, "Royal Wedding" at Loew's and "San Francisco" at the Towne Cinema for a third week, and remaining for a second week were: "Payment on Demand" at the University and Nortown, "Branded" at Sheas, "The Valentino Story" at the Odeon Toronto, "Abbott and Costello Meet the Invisible Man" at Loew's Uptown, and "Bird of Paradise" at the Imperial. . . . Only openings here were "Oi Men and Music" at the Odeon Hyland, "Vendetta" at the Victoria and Eglinton, and "Double Crossbones" and "Flame of Stamboul" at the Downtown, State, Scarboro, Glendale and Mayfair. . . . "Mrs. O'Malley and Mr. Malone" is billed with "Three Husbands" for their second showing at the Tivoli and Capitol while "Waterfront" and "Tony Draws a Horse," two British films, are billed together for their second showing at the Odeon Danforth, Fairlawn, Humber and Christie. . . . Winn Barron was presented a special commendation by Canadian Film Awards as editor and commentator of Canadian Paramount News. Mary Pickford made the presentations on the stage of the Odeon Ottawa theatre, to all CFA winners. . . . Toronto's north-east and north-west drive-in theatres opened April 23. . . . Hilliard Conway transferred from Odeon's booking department to manage the Christie Theatre here. Bill Foreman resigned as supervisor of National Theatre Services to succeed Mr. Conway.

## WASHINGTON

New openings included "Lemon Drop Kid" at the Warner; "You're in the Navy Now" at the Palace; "Ma and Pa Kettle Back on the Farm" at the Capitol; "Dillinger" and "The Gangster" at the Columbia; "My Forbidden Past" at RKO Keiths; "Lady Panama" at the Dupont; "Tales of Hoffman" at the Playhouse; "Quartet" and "Passport to Pimlico" at the Little. Holdovers included: "Valentino" for a third week at the Metropolitan; "No Orchids for Miss Blandish" for a second week at the Trans-Lux; and "Mudlark" for a twelfth week at the Plaza. . . . The Georgetown theatre brought back "Midsummer Night's Dream" for a limited engagement beginning April 20, followed by "The First International Showing of Art on Film." . . . K-B's Apex theatre played a return engagement of "All the King's Men" and "Born Yesterday" on one bill. Sam Roth's new theatre "The Park," at Savannah and Congress Sts. S.E., opened April 20.

## Essaness Not a Member of Chicago Drive-In Group

Essaness Theatres is not a member of the Chicago drive-in group recently organized to establish admission rates and playing time, Edwin Silverman, company president, said last week, denying reports that all Chicago drive-ins had joined the group. Louis Jelinek, owner of the Ski-Hi drive-in and spokesman for the drive-in group, said last week the organization was not an association in the strict sense, but merely a group of businessmen banded together for mutual aid and any drive-in could withdraw at any time.



# The Hollywood Scene

## Lubin Is Sold on Value Of "Package" System

by WILLIAM R. WEAVER  
Hollywood Editor

The "package" system of Hollywood operation that mushroomed into widespread use when the post war economy program went into effect offers advantages in many directions, according to Arthur Lubin, the director who toted a package named "Francis" around Hollywood two years before finding a buyer for it and was rewarded, as were the buyer and the exhibitor, in full and plenty measure.

### Concentrates on Material "Off Beat" in Nature

Other Lubin packages, which he wasn't required to tote that long, are the completed and unreleased "Queen for a Day" and "Rhubarb." There is also, completed, "Francis Goes to the Races," and Mr. Lubin has committed himself to a packaging policy from here on out.

It is to be noted that each of the pictures named above is what its director calls "off beat," meaning away from the worn channel of subject matter. It is the Lubin belief, built up by a quarter-century of film and stage directing, producing and acting, that the different, the novel, the exceptional and the unique are never a drug on the market, in good times or bad, and that the operation of the package system, under which the

originator must take his own calculated risk, tends to increase the number of pictures in this category coming to the screen annually. It tends also to instill in the participants in a production an enthusiasm and personal interest that are reflected, quality-wise, in the finished product.

The Lubin procedure consists of obtaining a book, story or other property in which he believes, interesting the right writers in preparing it for filming, then the right actors in playing the key roles, and finally of taking the now-ready package to the right studio or producer and offering it on appropriate terms. Often the search for a right story is long, the selection of right writers difficult, the interesting of right players somewhat less so, but the choice of producer or studio has become a minor problem since "Francis."

### Ten Pictures Started

Ten pictures were started during the week, bringing the shooting level to a healthy total of 40, highest in a good many months.

William Jacobs started "A Baby for Midge" for Warner Brothers, with William Keighley directing Gene Tierney and Ray Milland in principal roles.

Co-producers Sam Bischoff and Robert Sparks went to work on "The Las Vegas Story," for RKO Radio, with Jane Russell,

Victor Mature, Vincent Price and Hoagy Carmichael, directed by Robert Stevenson.

Director Joe Newman began directing "A Wac in His Life" for 20th-Fox, with June Haver, Marilyn Monroe, William Lundigan and Frank Fay. Jules Buck is producing.

Co-producers William Perlberg and George Seaton, for Paramount, turned cameras on "Aaron Slick from Punkin Crick," directed by Claude Binyon and starring the television comedian, Alan Young, opposite Dinah Shore, with Robert Merrill and Adele Jergens in the cast.

Republic producer-director Harry Keller began shooting "Fort Dodge Stampede," an Allan "Rocky" Lane Western, with Mary Ellen Kaye in the distaff assignment.

Edward Small started "War Cry," for Columbia release, with Ray Nazarro directing George Montgomery and Audrey Long.

Harry Joe Brown launched "Man in the Saddle," for Columbia, with Andre De Toth directing Randolph Scott, Joan Leslie, Ellen Drew and Alexander Knox.

### "Lost Continents" One Of Lippert's Biggest

Lippert Productions began filming "Lost Continents," one of its biggest undertakings and a story shrouded in secrecy, with Sig Neufeld producing, Sam Newfield directing, and with Cesar Romero, Hillary Brooke, Chick Chandler and Hugh Beaumont heading the cast.

Armand Schaefer dolled "Hills of Utah," a Gene Autry vehicle, with John English directing.

Monogram's Lindsley Parsons started "Yukon Manhunt," directed by Frank McDonald, with Kirby Grant, Gail Davis and Chinook, the canine star.

## THIS WEEK IN PRODUCTION:

### STARTED (10)

#### COLUMBIA

Hills of Utah (Gene Autry Prod.)  
Man in the Saddle  
War Cry (Edward Small Prod.)

#### LIPPERT

Lost Continent

#### MONOGRAM

Yukon Manhunt

#### PARAMOUNT

Aaron Slick from Punkin Crick (Wm. Perlberg & George Seaton)

#### RKO

The Las Vegas Story

#### REPUBLIC

Fort Dodge Stampede

#### 20TH CENTURY-FOX

A Wac in His Life

#### WARNER BROS.

A Baby for Midge

### FINISHED (2)

#### MGM

Texas Carnival

#### REPUBLIC

Unclaimed Cargo

### SHOOTING (30)

#### ALLIED ARTISTS

Disc Jockey

#### COLUMBIA

Ten Tall Men

#### MGM

Westward the Women (Kanab, Utah)

Bannerline

The Angeles and the Pirates

The North Country

People Against

O'Hara

Rain, Rain Go Away

#### PARAMOUNT

The Rage of the

Vulture

My Son John

(Washington, D.C.)

The Greatest Show on

Earth

#### REPUBLIC

Wings Across the

Pacific

#### RKO RADIO

The Blue Veil (Wald-Krasna)

The Racket (Edmund

Grainger Prod.)

Behave Yourself

(Wald-Krasna

Prod.)

Androcles and the

Lion

#### 20TH CENTURY-FOX

The Day the Earth

Stood Still

The Desert Fox

The House on the

Square (England)

Mr. Belvedere Blows

His Whistle

Chuck-A-Luck (Fi-

delity Pictures)

The Dr. Praetorious

Story

Skid Row (Joseph Bernhardt Prod.)

#### UNIVERSAL-INTERNATIONAL

Fine Day (Techni-

color)

Oh! Baby

The Lady Pays Off

The Cave (color)

One Never Knows

#### WARNER BROS.

Distant Drums

Force of Arms

Painting the Clouds

With Sunshine

(formerly—"Gold-

diggers in Las

Vegas")

## UA Realigns Its National Sales Staff

As United Artists continued last week to realign and expand its sales personnel, William C. MacMillen, Jr., former president of Eagle Lion Classics, reported the company was finding it simple to dispose of its leases on space in 25 cities and said the process of going out of business would involve little if any loss to Pathe Industries, the parent company.

Mr. MacMillen was scheduled to be elected president of Pathe Industries following a meeting of stockholders in Cleveland this week. Kenneth M. Young, the present Pathe president, was to have become board chairman.

At UA, William J. Heineman, vice-president in charge of distribution, last week announced the appointment of George Waldman as New York sales manager. Formerly Eagle Lion Metropolitan district manager, Mr. Waldman will be in charge of sales in upstate New York including Albany and New Jersey, under Fred Myers, New York Metropolitan district sales manager.

Edward Mullen, who has been acting branch manager in UA's New York office, now takes on the post of sales manager for Manhattan, Brooklyn and Long Island, with Myron Starr as office manager.

Mr. MacMillen disclosed that Pathe Industries had retained ownership of some 20 of the 226 films that went to UA. The majority of the pictures have completed release, but may be reissued. In that case, Pathe will pay UA a distribution fee out of the films' earnings. Pathe will retain a percentage of the distribution gross of "Oliver Twist."

Following are details of the realignment of the UA sales staff under the new and expanded setup:

In the Mid-West district, Harry Goldman, formerly ELC Chicago branch manager, will move over to UA in the same capacity, replacing Harry Walders, resigned.

Joseph Imhof, formerly ELC Milwaukee branch manager, will assume a corresponding capacity with UA, succeeding C. J. Chouinard who has been named sales representative.

Abbot Schwartz has been named branch manager of the Minneapolis exchange, moving over from the same post with ELC. He succeeds Ralph Cramblet, resigned.

Additions to UA's Mid-Continent district setup are: Martin Austin, former ELC branch manager, who joins as a salesman under branch manager Clarence Olson of the Denver exchange; Bernard McCarthy moves into the Kansas City exchange as salesman under William E. Truog, UA branch manager, and F. J. Lee, ELC branch manager for St. Louis, joins UA in a similar capacity, with John Kane, UA branch manager, taking the post of sales manager.

The Eastern district sees two changes in the Boston office with Harry Segal, ELC branch manager, moving over to UA in a similar capacity, replacing James L. Winn who has been ill for the past five months but who nevertheless will continue with UA on a leave-of-absence.

Irving Mendelsohn, UA's acting branch manager in Boston during Mr. Winn's illness, now assumes the post of sales manager for that office.

In the Central district, Mennie Brown, former ELC Buffalo branch manager, will join UA as sales representative along with Lou Leiser of ELC, under David Left, UA branch manager in Buffalo.

Art Levy, ELC Pittsburgh branch manager, moves over to UA there as sales manager. M. Trautenberg will continue as UA branch manager in Pittsburgh.

Changes in the Southern district include the addition

## "FRANCIS" SPEAKS UP FOR U. S. BONDS

"Francis," Universal-International's famed talking mule, will "speak up" in behalf of U. S. Savings Bonds, the Treasury Department announced this week. The loquacious mule will assist the nation's newsboys in their campaign to sell bonds. Francis will meet "newsies" in 35 cities, starting in Atlanta April 30. Six hundred daily newspapers will cooperate in the campaign. Secretary of the Treasury Snyder expressed his appreciation of "Francis' assistance and predicted he would be a "good and helpful mascot" to the bond-selling newsboys.

## "Play on Availability", New Jersey Allied Advice

A bulletin by Wilbur Snaper, president of Allied Theatre Owners of New Jersey, has warned members that "in order to make the most of your availabilities, you must be on your toes and date pictures wisely and with an eye toward the best use of these pictures." Mr. Snaper added this was especially important in view of the increasing number of drive-in theatres in New Jersey. The bulletin said it was also important for distributors to price pictures correctly and faster than heretofore, "so that theatre owners may buy sooner and thus be able to take advantage of an availability." In Pittsburgh, Allied of Western Pennsylvania said that Charles Niles, Allied treasurer had received assurance from Walter L. Titus, Jr., Republic vice-president, that forced selling is against company policy. "We do not make the licensing of one picture contingent upon the licensing of another," a letter from Mr. Titus is quoted as saying.

## Delegates from Tokyo Will Attend Variety Club Meet

This year's prize from Variety Club's International for the delegate coming the greatest distance will probably go to A. C. Humbert and J. B. Miller, who are flying from Tokyo to represent the newest club, Tent No. 40, at the annual convention in Philadelphia May 9-12. Michael Felt, chairman of the operations committee of the convention, predicted in Philadelphia this week. The list of entertainers for the convention includes Morton Downey.

Vice-President Alban W. Barkley this week assured Victor H. Blanc, general chairman of the fifteenth annual convention that he would attend the humanitarian award banquet at the Bellevue Startford Hotel, Philadelphia, May 12.

tion of Clarence York, ELC Oklahoma City branch manager, as UA Oklahoma representative working out of the Dallas exchange under T. E. Laird, UA branch manager. UA is without an Oklahoma City branch.

George Palast becomes UA branch manager in New Orleans, moving over from a similar capacity in ELC, while J. S. Moreland, UA branch manager, has been shifted to the post of New Orleans sales manager.

## UA Meeting 'Tomorrow's Blueprint'

United Artists' first national sales meet in five years has been named the UA "blueprint for tomorrow" sales convention, it was announced Tuesday by William J. Heineman, vice-president in charge of distribution, who will be chairman at the sessions.

Mr. Heineman, in making known the keynote slogan of the sales meetings, which will take place at the Blackstone Hotel, Chicago, on May 3, 4, 5, said:

"We fully intend to give real meaning and full measure to our keynote. The development of new, hard-hitting sales methods will be one of our major goals at the meeting to provide the muscle and drive needed for the greatest product schedule in U. A. history."

The convention will be attended by home office executives headed by Arthur Krim, president, home office sales heads, advertising and publicity personnel, and division, district and branch managers, who will draw up active plans to capitalize fully on the U. A. product schedule.

## Virginia Theatre Unit To Meet June 19-20

The Virginia Motion Picture Theatre Association will hold its summer meeting and convention June 19-20 at the Jefferson Hotel, Richmond, the group announced at its quarterly board of directors meeting last week. J. H. Groh, Broadway drive-in, is chairman of the convention arrangements committee. Serving with him on the committee are: George Peters, Loew's theatre; Seymour Hoffman, District Theatres, and Carlton Duffus, the association's executive secretary. Those present at the meeting where convention plans were formulated include: Leonard Gordon, Harold E. Wood, Willis Grist, Morton G. Thalheimer, Sr. and Jr., Herman Rubin, Robert T. Barton, T. I. Martin, Chris W. Geoghegan, D. F. Alshire, Floyd Stawls and Sam Bendheim, Jr.

## "New Mexico" Premiere Set

"New Mexico," United Artists' Anscolor Western, starring Lew Ayres and Marilyn Maxwell, will have its world premiere at the Kimo theatre, Albuquerque, May 3. William J. Heineman, vice-president in charge of distribution, announced in New York this week. The premiere will coincide with the celebration of the hundredth anniversary of the creation of the territory of New Mexico.

## Alpersen, 20th-Fox in Deal

Edward L. Alpersen concluded a deal with Twentieth Century-Fox in Hollywood this week whereby that company will distribute all his future productions for the next seven years. All of Mr. Alpersen's films will be in either Technicolor or SuperCinecolor.

## Top Level Conference At Warners

A number of important conferences among top executives of Warner Bros., were reportedly in progress in New York this week. An indication of the high-level nature of the talks was the arrival at the home office of Jack L. Warner, vice-president and studio head, to join his brothers, Harry M. Warner, president, and Albert Warner, vice-president, in the discussions. The presence of all three Warner brothers in New York is said to be unusual.

It could not be learned what, precisely, were the nature of the conferences, but it can be safely assumed that one aspect was the reorganization of the company within the framework of the settlement of the anti-trust case.

Meanwhile, the company announced on the coast that the number of layoffs within the last few days were of a "moderate" nature. Alex Evelove, advertising-publicity director of the studio, said that the employment termination constituted "a 20 per cent cut." Mr. Evelove added that although he could not say how far the employment reduction might go in departments other than his, the cutback is not intended in any way to change the number or quality of films on the production schedule.

In the dismissals, the studio lost the services of Carol Sax, industrial relations department head for 18 years, and a number of minor executives. The publicity department lost 11 members including Mervin Houser, first assistant to Mr. Evelove. In New York, it has been learned that Jacob Wilk, eastern production manager for Warner Bros. since 1929, has resigned.

The current layoffs are said to be different from those in the past in that the others were of a temporary nature and re-employment was generally begun after a period of time. These dismissals are permanent.

## TV Stations Join to Make Own Pictures

CHICAGO: Almost half the television stations in the country have banded together to produce motion pictures of their own.

At the convention of the National Association of Radio and Television Broadcasters here last week, representatives of 50 TV stations—one in each major market—formed Consolidated Television Broadcasters, Inc. Each station will pay \$24,000 into a revolving fund to finance production, with writers, directors and actors to work under a percentage royalty plan that provides for no salaries but makes them part-owners of the picture.

The first series of 26 weekly film programs will be directed by Frank Wisbar, former executive of Crosby Enterprises. He said he expected to make each film for about \$12,000.

## U. S. Newsreels Expand World Distribution

America's five major newsreel companies will soon expand their distribution in the Near East and Far East by supplying reels with commentary in the languages and dialects of those areas, the newsreel committee of the Motion Picture Association of America announced in New York last week. The committee, of which Walton C. Ament, vice-president and general manager of Warner Pathe News, is chairman, said distribution of American newsreels has been limited in the East because commentary is now largely in English and French. With vernacular sound tracks, the newsreels will be an even more potent factor in informing the awakening East and in aiding the cause of free nations, the MPAA said.

## Castle Films Completes First Defense Subject

Castle Films last week completed and screened "Survival Under Atomic Attack," the first of a series of 10 non-theatrical shorts produced in cooperation with the Federal Civil Defense Administration, and based on official Civil Defense pamphlets. Calmly and without hysteria, the film describes the power of the A-bomb and then goes on to show how to prepare for an atomic attack and what to do if the attack comes. While this documentary brings home to the viewer the seriousness of the present situation, at the same time it reassures him that there is a defense against the effects of the bomb. Edward R. Murrow does the narration.—T. C.

## New York Wage Law Takes Effect Without Appeals

The 50-75-cent per hour New York State minimum wage law, which covers some 32,700 motion picture industry employees, became effective this week without the filing of a single appeal from the new base pay order which Industrial Commissioner Edward Corsi signed two months ago. During the two months various exhibitor organizations met with Mr. Corsi to make arrangements so that New York theatres could become adjusted to the new law with a minimum of confusion. Whether appeals still would be filed remained a question on which neither the state nor exhibitor organizations would speculate.

## Holiday Theatre Opens On Broadway with "Five"

A new theatre joined the ranks of Broadway houses this week with the opening of the Holiday theatre. Formerly the Gotham, the theatre was refurbished at a cost of \$100,000. Israel Zatkan, who will become the Holiday's managing director when he officially leaves the Lane Theatre Circuit April 30, said the house will play "first run product of a high-quality type," with negotiations currently under way with major companies for product. Columbia's "Five" was the opening attraction.

## United Para. Quarter Net \$2,966,000

United Paramount Theatres, Inc., last week announced in its report for the first quarter of 1951 estimated consolidated earnings, after taxes, of \$2,791,000 and a share of undistributed earnings of partly owned non-consolidated companies of \$175,000, for a total of \$2,966,000. This compares with the 1950 first-quarter total of \$3,863,000, \$3,193,000 of which was estimated consolidated earnings and \$670,000 as share of undistributed earnings.

Estimated consolidated earnings, including capital gains, amounted to 86 cents per share in the first three months of 1951 as compared with 98 cents per share for the same period in 1950, Leonard H. Goldenson, president, said in his report. Including share of undistributed earnings of partly owned non-consolidated subsidiaries, earnings per share were 91 cents and \$1.18, respectively. The first quarter dividend of 50 cents was paid April 20 to stockholders of record March 30.

"The earnings for the first quarter of 1951 are not, strictly speaking, on a comparable basis with the corresponding quarter of 1950 since the composition of the underlying theatre assets has changed between the two quarters," Mr. Goldenson said. In the last nine months of 1950, he pointed out, several major joint interests in affiliated companies had been terminated through purchase of the co-owners so that these companies were wholly owned in the first quarter of this year.

The effect, Mr. Goldenson said, was to increase consolidated operating profits and reduce share of undistributed earnings for the first quarter of 1951 as compared with the corresponding period in 1950.

Mr. Goldenson also stated that joint interests with co-owners in 14 theatres had been terminated through a division of assets, the company receiving 100 per cent interest in six of the 14 theatres and a number of individual theatres and properties were sold during the first quarter of 1951 for a net consideration of \$813,000 in cash and notes.

May 15 was announced as the date for the annual stockholders' meeting.

## U. S. Bars Chevalier Entry, Allege "Red" Affiliations

The American Embassy in Paris has refused Maurice Chevalier a visa to enter the United States on the ground that his admission would be against the best interests of the country, the State Department reported in Washington last week. Although the department would not elaborate, it was learned the action was taken because he signed the Soviet-inspired Stockholm "peace" petition and because he is said to belong to a number of Communist-front groups. Mr. Chevalier planned to make a film in Hollywood.

# PRODUCED 241 IN INDIA IN '50

by V. DORAISWAMY  
in Bombay

India during the year 1950 produced 241 pictures under the banner of 197 production concerns. A comparison shows that this represents a drop of 48 films from the peak year of 1949. Production activity in the Bombay region decreased and in fact was the lowest since 1946. Bengal filming, on the other hand, went up 57 per cent in 1949 and registered a 37 per cent decline in 1950. Madras production was up 39 per cent.

There exists at present a tendency for production of regional language pictures. With the loss of the substantial market in Pakistan, it is not surprising that Bengali films suffered a setback and industry sources are wondering whether the production of 42 Bengali pictures during 1950 is not disproportionately large under existing conditions.

The release position in 1950 improved slightly. A total of 146 films have been released in one or more key city first run houses during 1949. Considering the drop in production, this is considered a material improvement. The situation is created not because of any large number of new theatres, but rather through the failure of many of the pictures released during 1950.

Poor box office conditions are created through depression and unemployment, lower purchasing power on the part of the public, the high incidence of the entertainment tax and the type of productions offered.

▽

The Indian Motion Picture Producers' Association has lodged a strong protest with the Government over the 700 per cent increase in censorship fees ordered by the new Central Board of Film Censors. Some members have advocated a policy of complete non-cooperation, but it was eventually decided to have a deputation wait on the Government and seek relief.

## GERMANY

by VOLKMAR V. ZUEHLSORFF  
in Berlin

A German Federal bill providing for a number of "Oscars" to help along the new German motion picture production has now been implemented by the Ministry of the Interior. This is in recognition of the fact that this industry, handicapped by the lack of capital and strong foreign competition, is in need of assistance to catch up with world developments.

The 15 prizes, four of them money, and the rest trophies, will be distributed in January of each year. The trophies change hands every year but can be won definitely when awarded to the same producer for the third time, even though not consecutively.

A trophy for the producer and one for the

director will be given for the best feature of the year, and one to the producer of the best documentary. The best treatment of the social problem will win a trophy for the producer and the author of the script.

A trophy for the producer and 5,000 German marks for the script's author will be awarded to the best picture promoting the idea of European union as well as civic responsibility and democratic feeling. A trophy and 2,500 German marks in cash will go to the best actor and actress newcomers to the screen.

A motion picture journalist, a member of the film club movement, of the Council of Voluntary Censorship and of the stage or screen will be among the jury. This measure is in addition to financial guarantees which may be granted to certain pictures by the Federal Minister of Economics. The Diet last year voted about \$5,000,000 for the purpose.

## MEXICO

by LUIS BECERRA CELIS  
in Mexico City

Mexico has announced an international film festival to be held here June 15 to 30 at Acapulco, the popular Pacific port resort. The Government will sponsor the festival, which is to celebrate the 20th birthday of the Mexican industry.

▽

The Mexican Motion Picture Producers Association finds that Mexican pictures with real-life themes are becoming increasingly popular in Japan. "The Pearl" particularly has been received enthusiastically in Japan.

▽

Exhibitors here are receiving many complaints about old pictures now playing their theatres. Examples cited are "Four Feathers," "Three Little Words" and "In a Lonely Place." The theatre-men blame the National Cinematographic Board which, they say, is very slow in granting distributor permits for new pictures. According to the Board, it is swamped with applications and giving them as rapid attention as possible.

▽

Miguel Contreras Torres, who leads the campaign here of independent producers and exhibitors against the monopoly which they say is killing the Mexican film industry, has taken half-page advertisements in leading newspapers. He demands that the President of Mexico, the Secretary of the Interior and the Federal Attorney General exercise the Constitutional ban against monopolies.

The ads charge that the monopoly is controlled by William Oscar Jenkins, an American who amassed a fortune in sugar in Mexico and then made another in the film industry as an exhibitor. It is charged that

the monopoly controls nearly all theatres here and in most of the 17 states.

▽

The Disney film "Cinderella" has done extraordinary Lenten business at the Cine Alameda, first run house celebrating its 15th anniversary. The film grossed \$115,875 in six weeks at the Alameda.

▽

The trade here does not give Metro much hope to have the censor revoke the total ban against "The Miniver Story," "A Mexican Robin Hood" and "Viva Villa." These are the first American films to be banned in some time. According to the censors, "Viva Villa" was forbidden for the identical reasons it got into trouble when it was first released back in 1933. "The Miniver Story" is banned since it is considered a British picture and no British film is allowed in at the present time until British theatres begin to play Mexican product.

## FRANCE

by HENRY KAHN  
in Paris

Provincial exhibitors are again raising the price of seats regardless of the Government order freezing it. Unless the price boost is too brutal, the authorities generally wink at it and take no action.

The industry as a whole is not too happy about the price increases. Firstly, the large theatres showing exclusive programs are losing business because their prices are high. The public is willing to wait until the general release. It is now believed that if the local exhibitors increase prices business will fall off for the small houses also.

▽

The Centre National du Cinema has refused visas for several Columbia pictures. Three of the films are more than 16 years old, and this was the reason cited by the Centre. "Mr. Deeds Goes to Town" was one of the pictures involved.

▽

The Gaumont circuit is to undertake large-scale redecoration and renovation of 11 theatres. This plan will include several Paris cinemas and at least four in the provinces. It has been shown that redecoration usually results in better business.

▽

Yet another film festival is to be held this year, but this one will be very special. On the occasion of Paris' 2,000th birthday, the festival will be devoted exclusively to pictures about Paris. "Sous le Toits de Paris" will be included.

## 1950 Italian Receipts \$88 to \$93 Million

Box office receipts in Italy for 1950 totaled between \$88,000,000 and \$93,000,000, including a Government excise tax of about 30 per cent, according to an estimate made in Washington by Nathan D. Golden, film chief of the U. S. Commerce Department. Mr. Golden also reported that about 105 feature films were produced in Italy last year compared with 95 in 1949 and 50 in 1948.



# "What the Picture did for me"

## Columbia

**THE NEVEDAN:** Randolph Scott, Dorothy Malone—This was a nice colored Western that we played on the weekend in Belle River, doing very satisfactory business. Although not in color, it was most presentable. Played Friday, Saturday, April 13, 14.—Rankin Enterprises, Beau Theatre, Belle River, Ontario.

## Hallmark Productions

**PRINCE OF PEACE:** Was fortunate to be invited to a private screening of this picture at the Park theatre, Chatham, and since seeing it was very impressed and more impressed by the outstanding business it is doing. Think it is holding the record show.—Rankin Enterprises, Belle River, Ontario.

## Lippert

**BARON OF ARIZONA:** Vincent Price, Ellen Drew—This only mediocre entertainment, giving us a big midweek slump. Played Wednesday, Thursday, April 13, 14.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

**SQUARE DANCE JUBILEE:** Don Barry—This is just the type of product our customers are screaming for. Many laughs, cute musical numbers, fair story and loads of fine comments from all patrons. Played Saturday, March 24.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

## Metro-Goldwyn-Mayer

**DIAL 1119:** Marshall Thompson—This film can really be classed as a sleeper. Audience was greatly impressed by the performance of Marshall Thompson. Doubled with "The Kid From Texas," it added up to entertainment plus. Patrons were as happy as this exhibitor has ever seen them. Played Sunday, Monday, April 8, 9.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

**KING SOLOMON'S MINES:** Stewart Granger, Deborah Kerr—What can I say about this that hasn't already been said, except that we played it too late. Stewart Granger drove the females wild, Deborah Kerr drove the males crazy, and they all thought the entire picture beyond compare. Played Sunday, Monday, March 25, 26.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

**THE NEXT VOICE YOU HEAR:** James Whitmore—This unusual film gave us a much better than average Friday with a completely satisfied audience. James Whitmore won a great many new fans. We could use many more like this one. Played Friday, March 30.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

**TOAST OF NEW ORLEANS:** Mario Lanza—Just why this film did not give us a good box office is beyond this exhibitor. Film had everything, humor, fine music, good performances and an interesting plot. It simply did nothing at the box office. Played Sunday, Monday, April 1, 2.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

## Monogram

**CALL OF THE KLONDIKE:** Kirby Grant—This product couldn't be better for a Saturday. All pictures of this series have been well received here, but we feel that this one was far superior to the former ones. Many fine comments from our customers. Played Saturday, March 31.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

**SILVER RAIDERS:** Whip Wilson—Whip Wilson pleases all our patrons under 12 years of age, but from our customers 12 years and up we receive nothing but complaints. This is the last Whip Wilson we play, which is the best advice I can give other

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

exhibitors. Played Saturday, April 7.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

## Paramount

**SEPTEMBER AFFAIR:** Joan Fontaine, Joseph Cotten—Women loved it, and business was fair. Some didn't seem to care for it but didn't know why. The scenes of Italy, Capri and Naples alone are worth the price of admission and I thought the story was very nicely done. Joan Fontaine is as usual very good and Joseph Cotten excellent. A quiet type of picture that leaves you feeling rested and satisfied. Not morally perfect but a good picture. Played Thursday, Friday, April 5, 6.—Kenneth J. Sniffin, Villa Theatre, Villa Rica, Georgia.

## Republic

**HIT PARADE OF 1951:** John Carroll—With the possible exception of the musical numbers, we could not class this as entertainment. Our patrons were disappointed and so were we. To our mind, this is a waste of John Carroll and, worse than that, it hurts our box office. Played Friday, April 13.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

## RKO Radio

**DESTINATION MURDER:** Hurd Hatfield—Interesting story, acting above average. However, this is simply not what our patrons want. Too bad, because like all RKO second features it is far above average. Patrons keep asking why Hurd Hatfield doesn't receive better roles. Played Saturday, March 24.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

**GUNGA DIN:** Cary Grant—This is to my mind the best film ever to be re-released. Containing a stellar action cast, excellent story, beautiful musical score and fine direction, it entertains as well as educates. Played to an above average Saturday audience, pleased the customers and my box office. Played Saturday, April 7.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

**RIDER FROM TUCSON:** Tim Holt—Tim Holt always pleases in our situation. Adults as well as children enjoy him and his very likeable sidekick, played very ably by Richard Martin. Played Saturday, March 31.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

**THE SECRET FURY:** Robert Ryan—To our surprise this film gave us a fair box office figure and many fine comments. As a role, mysteries do not go over in our situation, but this did very well by us. Played Friday, March 23.—Tom S. Graff, Grand Theatre, Pollock Pines, California.

**THE WHITE TOWER:** Glenn Ford, Valli—A beautifully photographed, wonderfully acted, beautifully directed Technicolor film that did nothing at the box office. This exhibitor cannot explain why it layed an egg, and that's all that really counts as far as I am concerned. Played Sunday, Monday, April 1, 2.—Tom S. Graff, Grand Theatre, Pollock Pines, California.

## Twentieth Century-Fox

**BROKEN ARROW:** James Stewart, Jeff Chandler—This is one of the most impressive of our Westerns we have played in some time, doing outstanding

weekend business. James Stewart does a very fine job, with Jeff Chandler stealing the show. This is a picture I think you will appreciate in any situation. We are proud to have had the privilege of playing it. Played Friday, Saturday, April 13, 14.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

**THE 13TH LETTER:** Charles Boyer, Linda Darnell—Although we haven't played this picture it was our privilege to review it, and certainly would advise exhibitors to pass it up, as it does no business.—Rankin Enterprises, Beau Theatre, Belle River, Ontario.

## Warner Bros.

**DALLAS:** Gary Cooper, Ruth Roman—Not as good as I expected, though it has two of my favorite stars, Ruth Roman is beautiful and her acting is fine. Gary Cooper top notch, and an excellent performance is given by Raymond Massey. The trouble lies with the story. Business pretty good—the stars will draw them in on this one. With this cast and a better story, this could have been the top Western in many a month. Played Thursday, Friday, April 12, 13.—Kenneth J. Sniffin, Villa Theatre, Villa Rica, Georgia.

**THE WEST POINT STORY:** James Cagney, Virginia Mayo—It seems that MGM is not the only one that can produce good musicals. This one is very good and without the benefit of Technicolor. Did a nice business in spite of two carnivals which have been hurting business. Music is excellent, the songs are catchy, and Doris Day can really put them over. Virginia Mayo and Gene Nelson, along with Gordon McCrae, are fine support. Cagney is better than ever. Play it! Played Sunday, Monday, April 1, 2.—Kenneth J. Sniffin, Villa Theatre, Villa Rica, Georgia.

## United Artists

**SO YOUNG SO BAD:** Paul Henreid, Catherine McLeod—This is too long to begin with, and the story is weak. Anne Francis, a newcomer, is good, but not too good, and Paul Henreid is very good, though in the story he must be a bit dense to have things put over on him as he does. Some liked it, but in general more didn't. Business poor, though it was helped some by our playing Walt Disney's "Heaver Valley" along with the above feature. Played Tuesday, Wednesday, April 10, 11.—Kenneth J. Sniffin, Villa Theatre, Villa Rica, Georgia.

## Universal-International

**ABBOTT & COSTELLO MEET THE INVISIBLE MAN:** Bud Abbott, Lou Costello—This truly was one of the top pictures for us for the year, doing better business than "Annie Get Your Gun" and "Cheaper by the Dozen." I can only say that you should give it extra playing time and be happy that there are still such pictures. You would never know there was such a thing as television when we played this. Played Monday, Tuesday, April 9, 10.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

**DOUBLE CROSSBONES:** Donald O'Connor, Helen Carter—A good Technicolor comedy. Business only fair, but it wasn't because the picture wasn't good. Not top notch, but good. Donald O'Connor dancing did singing in his usual form. You won't regret playing it. Played Tuesday, Wednesday, April 3, 4.—Kenneth J. Sniffin, Villa Theatre, Villa Rica, Georgia.

(Continued on following page)

(Continued from preceding page)

**THE GROOM WORE SPURS:** Ginger Rogers, Jack Carson—It is a hilarious comedy showing first run in this area. Top names, top comedy, top story make for a top picture. Ginger Rogers, a lovely lady lawyer, can't tell a fancy past from a passing fancy, but sure does pass in a fancy job of acting. Jack Carson, the Hollywood cowboy, who can't ride and can't shoot, can't get anything but praise for his magnificent part in "The Groom Wore Spurs." Joan Davis turns in her usual excellent piece of acting. Go after it, sell it, and you should wind up with excellent business at the box office. Played Sunday through Thursday, April 8-12.—Pearce Parkhurst, Lansing Drive-In, Lansing, Michigan.

**THE KID FROM TEXAS:** Audie Murphy—The best film to be produced along these lines. It gave us a very fine Sunday box office figure. Though Audie Murphy cannot act, he was a perfect choice for the role of Billy the Kid. Comment was excellent. Played Sunday, Monday, April 8, 9.—Tom S. Graff, Grand Theatre, Pollock Pines, California.

**PEGGY:** Diana Lynn, Charles Coburn—A cute film that pleased all who viewed it. Although it had no drawing power, story and acting were far above average. Charles Coburn walked away with all the acting honors as usual. Played Sunday, Monday, April 1, 2.—Tom S. Graff, Grand Theatre, Pollock Pines, California.

**SHAKEDOWN:** Brian Donlevy, Howard Duff—We opened our theatre with this picture. It held up real well and was enjoyed by all. Howard Duff, cast as a renegade photographer, has a showdown battle with an underworld leader portrayed by Brian Donlevy, and it is the highlight scene in this action movie. If your audience likes plenty of action they should go for "Shakedown." Played Friday, Saturday, April 6, 7.—Pearce Parkhurst, Lansing Drive-In, Lansing, Michigan.

**TALES OF THE WEST NO. 2:** Tex Williams, Smokey Rogers—This is a two-story feature comprising "Fargo Phantom" and "Coyote Canyon." It is a compilation of two musical Westerns. We used it as the second feature with "Shakedown," and it did O.K.—Pearce Parkhurst, Lansing Drive-In, Lansing, Michigan.

## Shorts

### Monogram

**HOOK AND LADDER:** Little Rascals—A return showing of the old days "Our Gang" comedy. The kids love'em, and the adults love the kids, so why shouldn't we. We believe in catering to kids, for we know the kids not only will convince the parents to come here but they are our future patrons.—Pearce Parkhurst, Lansing Drive-In, Lansing, Michigan.

### RKO Radio

**BEAVER VALLEY:** Walt Disney Cartoon—It's no wonder that this won the Academy Award. A truly wonderful short that leaves you amazed at the closeup photography of some of our wild friends. I wish Disney would do more of this sort of thing. No one else also seems to have his touch.—Kenneth J. Sniffin, Villa Theatre, Villa Rica, Georgia.

### Universal

**ANDY PANDA GOES FISHING:** Walter Lantz Cartoon—A swell little color cartoon that you will be glad you played when you hear the quiet little chuckles and pleased murmurs of your satisfied audience. Played Friday, Saturday, April 6, 7.—Pearce Parkhurst, Lansing Drive-In, Lansing, Michigan.

**THE GREY HOUNDED HARE:** Bugs Bunny—Fairly good cartoon.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

### Universal-International

**BOUNDARIES UNLIMITED:** Variety Views—An-

*In statements which have appeared in many of the trade papers recently it was indicated that all of the drive-in theatres in the Chicago area were members of an association, the purpose of which is to establish admission prices and playing time.*

*I want it to be thoroughly understood that no member of the Essaness organization, nor anyone authorized to represent Essaness Theatres Corporation, has ever attended any of these meetings. Furthermore, Essaness Theatres Corporation is not a member of this association.*

EDWIN SILVERMAN

## Short Product in First Run Houses

### NEW YORK—Week of April 23

**ASTOR: The F.B.I.**.....Columbia  
Feature: Valentino.....Columbia

**CAPITOL: Going to Blazes**.....MGM  
**Movie Oldies**.....RKO Radio  
**Galloping Gals**.....MGM  
**The MGM Story**.....MGM  
Feature: Abbott and Costello Meet the Invisible Man.....Universal-Int'l

**PARAMOUNT: The Big Shoot**.....RKO Radio  
**Flying Padre**.....RKO Radio  
**Thrill of Fair**.....Paramount  
Feature: My Forbidden Past.....RKO Radio

other swell short subject from another swell picture company.—Pearce Parkhurst, Lansing Drive-In, Lansing, Michigan.

**SLEEP HAPPY:** Woody Woodpecker Technicolor Cartoon—A swell color cartoon that is worthy of top billing in your short subjects parade.—Pearce Parkhurst, Lansing Drive-In, Lansing, Michigan.

**SNOW CAPERS:** This is a very interesting two-reeler from Universal and caused a lot of interesting comments.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

**TINY TERRORS OF THE TIMBERLANDS:** It is a long time since we have played any Universal shorts and found this one most enjoyable, and quite happy about playing this one.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

### Warner Bros.

**THE SINGING DUDE:** Warners have lovely Technicolor shorts, and this I think is a grand supporting short.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

**SO YOU WANT TO BE A BABY SITTER:** Joe McDouakes—Another timely and comical short, well received with a lot of good laughs.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

### Legion Approves Eight Of 10 New Pictures

The National Legion of Decency this week approved eight of 10 new films reviewed. Three were placed in Class A-1, morally unobjectionable for general patronage, "Fury of the Congo," "The Great Caruso" and "Gun Play". Five were placed in Class A-2, morally unobjectionable for adults, "The Brave Bulls," "The Browning Version," "Half Angel," "New Mexico" and the French-produced "Orpheus". Two pictures—"The Man With My Face" and "Tokyo File 212"—were placed in Class B, morally objectionable in part for all, the first because of the "light treatment of marriage," and the second because it "tends to condone immoral actions".

### Equipment Manufacturers To Omit 1951 Trade Show

The Theatre Equipment and Supply Manufacturers' Association has voted to omit the trade show from the 1951 convention program because of shortages, economic conditions and Government restrictions, Roy Boomer, association secretary, said in Hollywood this week. The combined conventions of TESMA and the Theatre Equipment Dealers Protective Association will be held in Los Angeles October 11-13. At the present time there are no serious shortages of theatre equipment, Mr. Boomer said.

**RIVOLI: Gerald McBoing-Boing**.....Columbia  
Feature: The Brave Bulls.....Columbia  
**ROXY: Bulldozing the Bull**.....20th-Fox  
Screen Magazine No. 8.....United Nations  
Feature: Follow the Sun.....20th-Fox  
**STRAND: Sentimental Romeo**.....Warner Bros.  
**So You Want to Be a Cowboy**.....Warner Bros.  
**The Neighbor Next Door**.....Warner Bros.  
Feature: Only the Valiant.....Warner Bros.

### CHICAGO—Week of April 23

**UNITED ARTISTS: A Bone for a Bone**.....Warner Bros.  
**The MacArthur Story**.....RKO Radio  
Feature: I'd Climb the Highest Mountain.....20th-Fox

## Adult Price Scales Up

WASHINGTON: Adult admission prices in large cities took another jump in the last quarter of 1950, the U. S. Bureau of Labor Statistics reported here this week. Prices for children held steady during this period, however.

The index of adult admission prices rose in the last three months of 1950 to 73.1 per cent above the 1935-39 average. This is the highest since the record 73.7 per cent hit in March, 1950. Last year's low was reached in June with 70.5 per cent, but by September it had climbed to 71.3 per cent. Children's prices remained constant at 58.2 per cent over the base period. The recent high was 63.7 per cent at the end of 1949. The recent low was 57.3 per cent in June of last year.

During the last quarter of 1950, the combined adult-child index rose from 169.5 per cent of the base figure at the end of September to 170.0 per cent at the end of September. The combined index hit its highest point thus far in March, 1950, when it reached 171.9 per cent.

### Rentals Protest to Top North-Central Agenda

Chief business at the annual convention of the North-Central Allied Independent Theatre Owners, Inc., in the Nicolle Hotel, Minneapolis, May 7-8, will be the urgency for a unanimous protest on high film rentals. Stanley Kane, the unit's executive counsel, reported this week. The protest meeting will be open to all independent exhibitors in the Minneapolis exchange area, regardless of affiliation, he said.

### John A. Bykowski Dies

John A. Bykowski, 48, office manager of the United Artists exchange in Buffalo for the past 22 years, died in Buffalo April 22. Mr. Bykowski started in the industry 30 years ago. He had been Buffalo office manager for Paramount for four years before joining UA. He is survived by his wife, two sons, his father, three brothers, and two sisters.

# SMPTE to Hold 5-Day Meet in N. Y.

"Methods of taking and projecting high speed and time-lapse three-dimensional motion pictures" will be among the papers highlighting the 69th semi-annual convention of the Society of Motion Picture and Television Engineers at the Hotel Statler in New York April 30 to May 4.

This subject will be discussed by Maj. R. V. Bernier of the Wright-Patterson Air Force Base at Dayton, O., while another discussion on methods and applications of cinefluorography will be based on a paper by S. A. Weinberg, Dr. J. S. Watson, Jr., and Dr. G. H. Ramsey, all of the University of Rochester School of Medicine and Dentistry.

## Golden to Speak

Another speaker at the convention will be Nathan D. Golden, director of the Motion Picture-Photographic Products Division of the National Production Authority, who will deal with the film engineer's role in the present national emergency. The board of governors is scheduled to meet on Sunday, a day before the official opening of the gathering. The convention schedule includes the following events:

Monday—Registration in the morning, and meetings on "Film and Processing" and "Motion Picture Techniques" in the afternoon and evening, respectively. There will be a luncheon at noon and the Technical Committee will discuss theatre television at the Johnny Victor theatre in the RCA Building in the afternoon.

Tuesday—Morning, "Television Recording and Reproduction" session; laboratory practice, high speed photography, color, dealt with by technical committees. Afternoon, session on screen brightness, chartered bus trip to Bell Telephone Laboratories at Murray Hill, N. J.; and a television session.

Wednesday—Screen viewing and film projection symposiums in the morning and afternoon, and meetings on television film equipment and films for television in the morning and afternoon.

## Photography Session

Thursday's main activities will include a high-speed photography session in the morning; a general session in the afternoon; and meeting on film projection and sound during most of the day.

On Friday, the closing day, the most important meetings will be one on magnetic recording in the morning and sound recording in the afternoon, in addition to which the technical committees will be meeting during the morning and afternoon.

L. E. Jones, general chairman of the membership and subscription committee, and Ray Gallo, acting chairman, will set up an information desk in the convention hall. The purpose will be to inform delegates on general organization matters.

# IN NEWSREELS

**MOVIE TONE NEWS, No. 33**—General Douglas MacArthur returns to the United States from Japan.

**MOVIE TONE NEWS, No. 34**—MacArthur acclaimed in New York. Marines battle Reds in Korea. Eisenhower in Germany. Mrs. MacArthur and son see New York. Europeans pool coal and iron. Sports: water ski races rule waves in Florida meet.

**NEWS OF THE DAY, No. 267**—MacArthur returns home.

**NEWS OF THE DAY, No. 268**—Ridgway takes MacArthur's post. Reds mass in Korea. Prisoners fight fire at San Quentin. MacArthur in New York. Hiroshima survivors win U. S. marathon. Derby preview test.

**PARAMOUNT NEWS, No. 76**—MacArthur returns home.

**PARAMOUNT NEWS, No. 71**—MacArthur receives triumphant New York reception.

**TELENEWS DIGEST, No. 168**—MacArthur returns.

**TELENEWS DIGEST, No. 17A**—Senator Vandenberg's funeral. Ridgway, Van Fleet take over in the Far East. Communists build up in Korea. British search for lost sub. Stone of Scotic controversy in England.

**UNIVERSAL NEWS, No. 649**—MacArthur back home.

**UNIVERSAL NEWS, No. 650**—Ridgway becomes UN commander as Reds open new drive. Canadians sail for Korea. Caterpillar plane tested. Cow squads take a bow. Shorter hair-dos. Sports: Wood Memorial horse race. Maple Leafs win hockey cup.

**WARNER PATHE NEWS, No. 72**—General MacArthur returns.

**WARNER PATHE NEWS, No. 73**—New York millions hail MacArthur. Six nations confer on coal-iron pool. "I Was a Communist for the FBI" opens in Pittsburgh. Air Force jets keep vigil over Alaskan ramparts. Sport: the Wood Memorial, Derby warm-up.

## Film Companies Reject Bid for Union Election

Seven film companies—Loew's, 20th-Fox, Columbia, United Artists, RKO Pictures, RKO Theatres and National Screen Service—have rejected an offer by the Screen Office and Professional Employees Guild to hold elections in order to determine collective bargaining "white collar" representation in the film offices here. The proposal was made at a conference in New York this week among a National Labor Relations Board representative, attorneys and personnel managers for the companies, and SOPEG delegates.

The offer came up when the validity of the SOPEG contracts, inherited from the former United Office and Professional Workers of America, was questioned by the NLRB. However, the companies are apparently willing to recognize the present union and it appears that the next step in the negotiations will be with the individual companies.

A jurisdictional dispute, meanwhile, appears to be building with the attempts by the IATSE Motion Picture Home Employees Local No. H-63 to the Paramount home office and the Loew's and 20th-Fox New York exchanges. An NLRB hearing was to be held in New York this week.

## French Bar Red Film

At the request of the French Government, the Cannes Film Festival last week barred the showing of the Soviet film "Liberated China." The French Foreign Ministry was reported to have told the festival committee the picture slurred a friendly nation, Nationalist China.

# Sale of Stock Is Appealed By Hughes

The recent New York Statutory Court ruling ordering Howard Hughes to dispose of his trusted, 24 per cent controlling stock in RKO Theatres by February 20, 1953, has been appealed. The order also provides for the Irving Trust Company, trustee, to sell the stock within two years after 1953 deadline if a disposition deal is not made by that time.

The appeal, which will go directly to the Supreme Court, is presumably based on the same arguments used by Thomas Slack, Mr. Hughes' attorney, during the recent court hearings.

Mr. Slack contended Mr. Hughes did not agree in the consent decree, which settled the trust suit for RKO, to go beyond trusteeing his theatre stock. Mr. Slack added that Mr. Hughes had complied with all the provisions of the settlement and unless there was evidence of infringement of these provisions, there was no reason to require Mr. Hughes to sell his shares.

The Justice Department argued, however, that Mr. Hughes' continued interest in RKO Theatres endangered the decree's divorcement provisions, and that a sale of the stock was necessary to carry out the intent of the decree.

Mr. Slack and other Hughes' executives have stated that he eventually intends to sell his stock. But they claim the placing of a deadline on the sale depreciates the value and hampers negotiations.

## Luncheon Spurs Industry Defense Appeal Drive

The Joint Defense Appeal drive for \$6,000,000 was spurred last week at a luncheon at the Hotel Astor, New York, attended by industry leaders. Herman Robbins, president of National Screen Service, and chairman of the industry's JDA effort, presided. Max A. Cohen, president of the Cinema Circuit, was luncheon committee chairman. Speakers included Barney Balam, president of Paramount Pictures Corp.; Harry Brandt, president of Brandt Theatres, and Arnold Foster, director of the civil rights division of the Anti-Defamation League.

## Stars to Attend Luncheon Of Jewish Appeal May 3

Robert Alda, Jack Carson, Judy Holliday and Gertrude Lawrence are some of the stage, screen, radio and television stars who will attend the May 3 luncheon of the amusement division of the United Jewish Appeal at the Hotel Astor, New York. Sam Rosen, Fabian Theatres, Inc., and Abe Schneider, Columbia Pictures, co-chairmen of the group, announced last week. Louis Nizer, theatrical attorney, will be one of the speakers.

# INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Product which has played their theatres since May 15 is evaluated herewith by film buyers of U. S. independent circuits. This report covers 104 attractions and 6,680 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative, embracing additional ratings with those published in the 47 preceding issues of the HERALD. Dagger (†) denotes attractions published for the first time. Asterisk (\*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

## THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Abbott and Costello Meet the Invisible Man (U.I.)	1	20	4	1	—
Air Cadet (U.I.)	—	3	3	1	—
Al Jennings of Oklahoma (Col.)	—	4	10	3	—
All About Eve (20th-Fox)	47	35	69	30	7
American Guerrilla in the Philippines (20th-Fox)	16	66	64	19	—
At War With the Army (Para.)	64	60	19	3	1
Bedtime for Bonzo (U.I.)	—	8	21	10	11
Bird of Paradise (20th-Fox)	—	—	23	14	9
Bitter Rice (Lux)	15	4	—	—	—
Born Yesterday (Col.)	33	30	6	—	—
Branded (Para.)	10	53	37	3	14
Breakthrough (W.B.)	27	74	48	5	—
California Passage (Rep.)	—	1	7	2	1
Call Me Mister (20th-Fox)	7	22	41	3	1
Cause for Alarm (MGM)	—	1	1	12	19
Company She Keeps, The (RKO Radio)	—	1	5	7	4
Cry Danger (RKO Radio)	—	—	5	6	1
Dallas (W.B.)	21	62	24	16	1
Deported (U. I.)	—	—	—	3	12
Dial 1119 (MGM)	1	—	5	6	9
Emergency Wedding (Col.)	1	2	15	17	7
Enforcer, The (W.B.)	2	9	39	13	1
†Father's Little Dividend (MGM)	4	—	1	—	—
Flying Missile, The (Col.)	—	—	3	11	19
For Heaven's Sake (20th-Fox)	3	10	52	53	48
Frenchie (U.I.)	4	27	68	6	2
Gambling House (RKO Radio)	—	—	3	13	—
Great Manhunt, The (Col.)	—	—	2	7	4
Great Missouri Raid, The (Para.)	6	16	13	19	1
Groom Wore Spurs, The (U.I.)	—	—	3	7	3
Grounds for Marriage (MGM)	1	5	42	26	29
Halls of Montezuma (20th-Fox)	16	72	31	2	—
Harriet Craig (Col.)	—	6	21	40	20
Harvey (U.I.)	19	47	79	17	7
He's a Cockeyed Wonder (Col.)	—	—	—	7	3
Highway 301 (W.B.)	1	4	11	17	1
I'd Climb the Highest Mountain (20th-Fox)	51	16	14	3	1
*I'll Get By (20th-Fox)	3	60	86	23	2
Jackpot, The (20th-Fox)	5	41	68	50	33
Joan of Arc (RKO Radio)	—	3	3	7	14
Kansas Raiders (U.I.)	1	19	29	8	1
Killer That stalked New York (Col.)	—	—	—	4	—

	EX	AA	AV	BA	PR
Kim (MGM)	18	21	45	33	3
King Solomon's Mines (MGM)	193	54	25	3	—
Lemon Drop Kid, The (Para.)	2	7	2	—	—
Let's Dance (Para.)	—	19	60	66	7
Lightning Strikes Twice (W.B.)	—	—	2	4	1
Lullaby of Broadway (W.B.)	—	6	6	1	3
Ma and Pa Kettle Back on the Farm (U.I.)	20	5	—	—	—
Magnificent Yankee, The (MGM)	—	—	—	5	15
Man Who Cheated Himself, The (20th-Fox)	—	—	1	4	13
Mating Season, The (Para.)	—	1	7	19	1
Mr. Music (Para.)	2	42	76	46	10
Mr. Universe (E.L.C.)	—	—	1	2	3
Mrs. O'Malley and Mr. Malone (MGM)	—	9	25	31	14
Mudlark, The (20th-Fox)	—	1	9	27	11
Mystery Submarine (U.I.)	—	4	14	7	2
Never a Dull Moment (RKO Radio)	1	24	43	28	23
*Next Voice You Hear, The (MGM)	1	3	9	35	47
Operation Pacific (W.B.)	9	34	46	16	1
Pagan Love Song (MGM)	3	50	70	40	7
Payment on Demand (RKO Radio)	2	1	13	17	4
Prehistoric Women (E.L.C.)	—	12	15	2	1
†Raton Pass (W.B.)	—	2	—	2	—
†Rawhide (20th-Fox)	—	1	2	1	—
Red Shoes, The (E.L.C.)	3	24	5	8	12
Redhead and the Cowboy, The (Para.)	—	5	14	3	1
*Right Cross (MGM)	—	8	26	47	9
Rio Grande (Rep.)	3	31	84	46	17
Rocky Mountain (W.B.)	—	17	45	32	13
Royal Wedding (MGM)	1	14	11	7	—
Samson and Delilah (Para.)	12	23	7	1	4
Second Woman, The (U.A.)	—	—	6	4	4
September Affair (Para.)	1	8	31	19	—
Seven Days to Noon (Distinguished)	1	—	—	—	8
Short Grass (A.A.)	1	7	5	2	1
†Sierra Passage (Mono.)	—	—	5	—	—
†Soldiers Three (MGM)	—	2	2	—	—
Southside 1-1000 (A.A.)	—	—	2	3	—
Stage to Tucson (Col.)	—	—	9	4	2
Stars in My Crown (MGM)	96	47	93	23	—
Steel Helmet, The (Lippert)	18	31	15	9	2
Storm Warning (W.B.)	2	6	12	19	1
Sugarfoot (W.B.)	—	15	21	2	—
Sword of Monte Cristo (20th-Fox)	—	1	1	4	1
Target Unknown (U.I.)	—	—	5	12	—
Tarzan's Peril (RKO Radio)	—	1	8	7	—
Thirteenth Letter, The (20th-Fox)	—	—	3	4	3
Three Guys Named Mike (MGM)	4	15	22	1	—
Three Husbands (U.A.)	—	—	7	14	1
Tomahawk (U.I.)	3	35	23	1	—
Tripoli (Para.)	—	10	82	49	6
Two Flags West (20th-Fox)	11	19	70	33	2
Two Weeks—With Love (MGM)	1	31	100	19	13
Undercover Girl (U.I.)	—	1	3	9	6
Up Front (U.I.)	—	13	4	3	—
Valentino (Col.)	—	4	2	4	—
Vendetta (RKO Radio)	—	1	3	7	14
Vengeance Valley (MGM)	1	24	33	13	2
Watch the Birdie (MGM)	1	25	69	14	9
West Point Story, The (W.B.)	1	22	56	42	2
Where Danger Lives (RKO Radio)	—	6	15	16	14
*Wyoming Mail (U.I.)	1	8	27	15	13
Yank in Korea, A (Col.)	—	5	5	4	1



# MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

## Make No Little Plans, They Have No Magic

ASSOCIATED MOTION PICTURE ADVERTISERS, the "AMPA" of our highest regard, offered a nice gesture towards improved business conditions in film industry with its "Salute to the Trade Press" last week, and our compliments to Harry McWilliams and AMPA members for their appreciation.

William F. Rodgers, vice-president and general sales manager of Metro-Goldwyn-Mayer, asked for an industry moratorium on pessimism, and suggested we revert to our greatest asset—the normal enthusiasm and confidence which we have in our own business. And he proved his point by showing what MGM is doing in that particular regard. Truly, the production sources of this industry will prove the truth of the slogan, "movies are better than ever."

Metro, for instance, is completing its greatest program of new pictures. "Quo Vadis" is the biggest and most expensive film of all time, and will prove the sensation of the year following "Annie Get Your Gun" and "King Solomon's Mines." "Show Boat," Mr. Rodgers says, will be the greatest picture that Metro has made since "Gone With the Wind," which is a convincing statement of quality.

So, we borrow an old phrase, above. "Make No Little Plans, They Have No Magic." It is the essence of what the major companies are doing, and what you must do, at your point of sale. Last week we urged, "make this the best Spring house-cleaning you've ever done." And we meant, inside your theatre and inside your planning and program department. This really gets down to the fundamentals of showmanship. Now is the time for all good men to come to the aid of their industry. What you do, from the restoring of your theatre's cleanliness and bright outlook, to your notion of selling approach, will have a great effect on our business as a whole, through next year, and from now on.

Believe it or not, but there are some, mostly outside the industry and on competitive fronts, who have written us off, as

### CONTACTING THE PRESS

Back in the days when we worked for, and with, MGM, we had a quaint custom, usually carried out on Friday afternoons—and known on the expense account as "contacting the press." And, now that we're over here, looking way back there, we know that in those days, it really meant something constructive and beneficial.

At the last quarterly judging, we had Jerry Pickman, now head of advertising, publicity and exploitation for Paramount, as one of our three judges. It all came about because Jerry made an announcement to the effect that he was going to spend one day a week in the field, looking at showmanship at the point of sale. We felt he could do no better than spend a day judging the fifty-odd entries in the Quigley Awards competition for the first quarter.

And that was proven, for Jerry not only obtained a reasonable benefit from the experience, but we gained even more by the transaction. Jerry is in an important spot, and we delight in the fact that he is following showmanship to the grass roots, with specific and detailed study of what good men do at the point of sale, the box office of your own theatres.

We have something in common with Jerry, too, in that we have both worked for actors (details supplied on application) and for distributing companies, and in actual theatre operation, studio practice, advertising, publicity and exploitation.

out-of-date, out-of-step, out-of-tune with tomorrow. Don't be so fooled, and *don't fool yourself*. If you drop the oars now, we'll never make a safe landing, and that goes for the Little theatre on Main Street, even more than it does for the Big theatre, on Broadway. For it takes the addition of all of our little theatres to make this a great industry.

A good patron of good movies complains with some bitterness that the circuit theatres in his suburban community fail to provide sufficient program information. In typical metropolitan style, they don't advertise in newspapers, but depend on a circuit program which gives a "directory" listing for all of their houses, often with titles only, and little enlightenment as to who is playing, or when. He feels that he wants to know more about the pictures listed, and the program time.

Perhaps that's one thing wrong with business, in New York's television area. The theatres for too long a time have been content with a "gravity" business, something that percolated down to them through first, second and subsequent runs, and so they don't take enough pains to keep their paragonage in the face of television competition. In many of these situations, they have no theatre competition, and apparently are not used to meeting a new form of competition with any vigor.

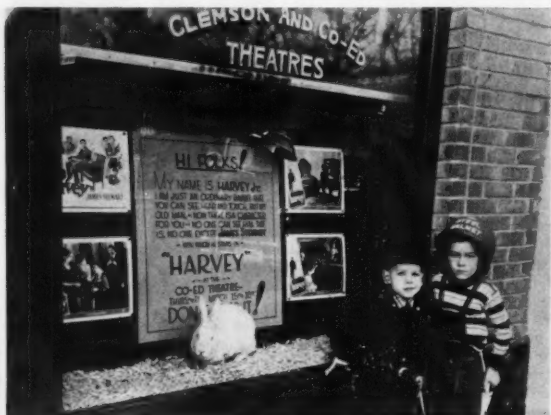
Harry Wiener, manager of Schine's Eckel theatre, in Syracuse, tells us how he handled the special full-length newsreel of the Kefauver Crime Investigation, on four hours' notice. He called the managing editor of the *Syracuse Post-Standard* and sold him the idea of joint sponsorship for the film, as a community service. It was after 6:30 p.m. and everything had to be prepared for the next day, including the advertising copy. It all came like a news flash, and was handled accordingly.

The next morning, the paper came out with a two-column front page box, as a gesture of cooperation from the editorial desk, in support of the advertising copy that had been sweated-out the night before. Harry contacted six radio stations, and they went along with special announcements on both radio and TV shows. It was something that never happened before, in Syracuse, which proves that's what is most likely to happen, if it's news.

—Walter Brooks

## ***Sales Approach***

**LARGE AND SMALL SITUATIONS** have their different ways to command attention at the point of sale. At right, Joe Kennedy, manager of the Beacon theatre, Port Washington, L. I., had an usher in fatigue uniform, peeling potatoes for "At War With the Army" and below, C. B. Carter, manager of the Clemson and Co-Ed theatres, in Brevard, N. C., shows his clever display for "Harvey" in a theatre window, with the assistance of two young exploiters.



Just to remind you, there's no better exploitation for your theatre line like this, with Howard Albertson, manager of the Avalon theatre, St. Louis, upper center, wearing his own cowboy costume, and acting as host to an aggregation of ranch hands at the Saturday morning round-up.



Tiff Cook, manager of the Capitol theatre, Toronto, used another of his cartoon treatments for "At War With the Army" and had the characters at left in marquee and lobby display.

Vaughn O'Neill, manager of Loew's State theatre, Cleveland, greets a couple of GI's in an appropriately-bannered jeep, cooperating in his tieup with the Army Recruiting Service.



## "Wedding" In Loew's Theatres

Loew's Theatres have really piled up results with "Royal Wedding" to judge from the size and scope of campaigns arriving from the field as entries in the second quarter for the Quigley Awards. Jim Carney, manager of Loew's theatre, Evansville, Ind., accomplished that cut-out of Fred Astaire dancing on the ceiling, as lobby display, and had the town buying "Royal Wedding" cocktails in nearby restaurants, "complete with everything but color by Technicolor."

Bob Carney, manager of Loew's Poli theatre, Waterbury, Conn. (and are these guys brothers?) had an elaborate campaign which runs into pages of description, and which picked up all the pre-selling advantages that have been given the picture. He had a local baker cooperating in the Quality Bakers tie-up, and they tossed a luncheon in addition to the extensive poster and cooperative advertising display. Bob used every one of the pressbook stunts.

Sam Gilman, at Loew's Regent theatre, Harrisburg, had an airplane ballyhoo for his Easter Sunday opening, and tied in with several Easter events around town. "Look Magazine" cooperated with display on distributor trucks, and local stores were generous with window displays and co-op stunts. Sam used a "treasure chest" idea with a local jeweler in a silverware giveaway. Larry Levy, manager of Loew's Colonial theatre, Reading, Penna., followed a similar pattern and had extensive coverage to show for it, in addition to a preview for MGM records and the music tieups.

### Dependable "Ink Spots"

Maurice Druker, manager of Loew's State theatre, Providence, reports unusual exploitation and dependable box-office results with his handling of "The Ink Spots."



John P. Lowe, assistant manager of the Garden theatre, Greenfield, Mass., didn't have the benefit of a big airport to exploit "Three Guys Named Mike" but he did find a local girl who is an airline stewardess, home on leave, and it worked out as well, with front-page newspaper publicity. American Airlines shipped in material for lobby display.

## AWARD WINNER



John Armstrong was the outstanding winner of the Quigley Silver Grand Award in 1935, a distinction that has come to no other British contender in the years since. While he is no longer a theatre manager, we salute him for both past and present. He is now writing a book, "The Big Drum," dealing with showmanship in its every aspect. He was born Count Ostrorog, but uses the nom-de-plume "John Armstrong" for all purposes. Incidentally, he has overcome the housing shortage, and is living on a 90-foot sailing barge, where he also has room for his collection of model ships in glass bottles.

### Manager Maneuvers Editorial Mention

Maurice M. Corkery, manager of the Central Square theatre, Cambridge, Mass., landed on the editorial page of the dignified *Cambridge Chronicle* when he successfully explained to a roving editor the origin of the "Oscars" in the celebrated Academy Awards competition. And he tells us, confidentially, he got all the information out of *Motion Picture Almanac*, page 711. Says other managers can play that "711" combination to win, if they are ever stuck with the same question.

### "The Bird of Paradise" Flies in Little Rock

Jimmy Thames, Jr., director of advertising for the Arkansas Amusement Co., sends tear sheets to show that "The Bird of Paradise" cooperative advertising campaign was really flying high, for the benefit of the picture at the Center theatre, Little Rock. The *Arkansas Gazette* carried a fine full-page for Pfeifer's store, and there were smaller co-ops from other sponsors. Arthur Murray dance studios offered to teach the "Bird of Paradise" waltz.

## Real Voice For "Rudy"

Tommy Bryant, manager of the Colley theatre, Norfolk, Va., used ingenuity and showmanship in planning a "mystery voice" campaign for "Valentino" following a pressbook suggestion. He bought an original recording by Rudolph Valentino of the "Kashmiri Song" and had contenders guessing whose voice it was, with only twenty who figured it could be the great Valentino himself, in a recording 20 years old. The first prize winner received an album of records and all others guest tickets, but the intriguing contest brought a big response, via a local radio station's disc jockey program.

Ten days before the picture opened, Tommy had a preview for teen-agers and disc jockeys, with the radio commentators interviewing members of various teen-age clubs in the YWCA and YWHA membership. The reaction was good and caused much comment. He gave 25 "Valentino" souvenir books to newspaper and radio personnel and this resulted in good cooperation at small cost. The Groove Record Shop gave a special window display in the heavily traveled business district, which was valuable publicity for a neighborhood theatre.

### Sol Sorkin's Contest Runs 10,000 Entries

Sol Sorkin, manager of RKO Keith's Syracuse theatre, Syracuse, N. Y., worked up a little contest for "Sugarfoot" and promoted a television set as a prize for the person who conjured up the most words out of the letters in the film title. It wasn't a new idea, but it rolled up 10,000 entries from as many contenders, which is certainly hitting the jack-pot for promotion and publicity at small cost. Local station WSYR plugged the contest daily, and handled the mail.

### Royal Wedding Cake For 'Royal Wedding'

John DiBenedetto, manager of Loew's Poli theatre, Bridgeport, Conn., sends a photo of the colossal wedding cake which he promoted from a local baker as lobby display for "Royal Wedding." It stands five tiers high, taller than anything, and looking like a million dollars in pastry. Also, climbing up the ceiling is a cut-out figure of Fred Astaire, doing that tricky dance.

### Rudy Koutnik Goes Western

Rudy Koutnik, hard-working showman at the Palace theatre, Milwaukee, was trailing down "Al Jennings of Oklahoma" with typical showmanship, getting a posse of the public lined up at the box office. Guessing contest to figure out how many bullets went through a western hat, which is trickier than it appears, was placed in a merchant's window. Staff wore cowboy outfits and the ushers were sworn in as deputy sheriffs, with badges to match.

# It's "Mating Season" In Clintonville

L. J. Thompson, manager of the Times theatre, Clintonville, Wis., submitted a campaign from his small town which attracted our attention a few days ago, for the Round Table editorial page. It was a lively handling of "The Mating Season" and we think it deserves a further description for our readers. His own teaser ad, which we haven't seen elsewhere, is headlined "Here's the answer to . . . 'Which Came First . . . the chicken or the egg?' for it was neither, it was 'The Mating Season'—the most enjoyable movie for the most enjoyable season of the year."

For his regular advertising, he featured Thelma Ritter, and worked a neat switch on a recent title by saying "Meet 'The Mother of the Groom'—the funniest gal in show business," which is his own original way of playing up this surprising new star, who became known in "All About Eve." A full-page co-op ad was promoted with five local merchants paying most of the cost and with liberal space for theatre and playdates. He ordered 4,000 of the color heralds on the picture and distributed them on rural routes and to box holders. These were not sponsored, and were particularly attractive.

The street ballyhoo, using a holdover six-foot rabbit with the placard, "I couldn't leave Clintonville until 'The Mating Season,'" was what caught our eye in the first place.

## Soft Drink Contest Is "Pop the Question"

Paul Barker, manager of the State theatre, Burlington, Vermont, has a tieup with his local radio station, WJOY, on their half-hour program, "Pop the Question" with costs borne by local sponsors. Contest, in the form of a telephone quiz, offers free tickets, paid for by cooperative advertisers. On Saturdays, the theatre is on the air with a program entitled "Us Kids" which is sponsored by the Canada Dry Bottling Company, and there is an auction of articles on stage, with no money used. Just bottle tops, for currency, and the children love it.

## Bismarck, N. D., Likes "Magnificent Yankee"

Don Larson, young and ambitious manager of the Bismarck theatre, Bismarck, N. D., proves his qualifications as a showman with his handling of "The Magnificent Yankee," which is reported to us by old friend Louis Orlove, MGM field exploiter. Don was promoted into his present job when the theatres changed hands not long ago, and he certainly shows his style with material submitted on this picture. Local newspaper gave editorial praise to the picture, and the method of presenting the Oliver Wendell Holmes story for its North Dakota premiere.

**ARE MOVIES REALLY BETTER THAN EVER?**  
We want to PROVE it with this Outstanding Film that all admit is better to see . . .

**ABSOLUTELY FREE!** 45 MINUTE  
A PICTURE UNFORGETTABLE

**60 Thrilling Minutes Inside Hollywood!**

**THE MGM STORY**

**5 DAYS**  
40 Top Stars to Admire!  
FREE!  
From 24 Great  
Casting Movies With  
Many in Technicolor!

**ABSOLUTELY FREE!**  
at the  
**MAJESTIC and  
REX Theatres**

**OFFICE WORKERS**  
Come to see it at office hours . . .  
**FACTORY WORKERS**  
Come to see it at work . . .  
**SERVICE CLUBS**  
Come to see it at your club . . .

**SHOPPERS**  
Come to see it at your store . . .  
**PEDESTRIANS**  
Come to see it on your way . . .  
**COME ONE - COME ALL!**

John Falco, manager of the Majestic and Rex theatres, Beloit, Wisc., found this novel way to present "The MGM Story" at a noon-hour showing, and invited all and sundry to come, for free, and bring their lunch.

## Issues Birth Certificates For "Born Yesterday"

Bob Johnson, manager of the Parkway theatre, Fort Worth, Texas, persuaded the Clerk of the Courts of Tarrant County, Texas, to issue him very authentic-looking "birth certificates" as lobby and promotional advertising for "Born Yesterday." The idea got a lot of attention, for Tarrant County really turns out an impressive looking certificate for folks born in Texas.

## APPLICATION FOR MEMBERSHIP

### MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name .....  
Position .....  
Theatre .....  
Address .....  
City .....  
State .....  
Circle .....

**Absolutely No Dues or Fees**

## Lucky "Soldiers Three" Win Dates With Gals

Donald W. Lappin, manager of the Broadway theatre, Denver, had a happy inspiration when he figured out that the most glamorous thing that could happen to "Soldiers Three" in Denver would be to line up three dates for lucky G.I.'s with three of the prettiest girls in town. It broke the news columns, with plenty of pictures, in the *Rocky Mountain News*, for everybody was interested in the three lucky guys and their gals. Cooperation of a local model agency turned up the fascinating females, while the three lucky soldiers won their prizes in a letter-writing contest, with all-expense dates underwritten by local sponsors. Newspaper was glad to cooperate.

## Hugh Borland Giving Photos of "Hoppy"

Hugh S. Borland, manager of the friendly Louis theatre, on the south side of Chicago, gave out really fine photographs of Hopalong Cassidy, with the sponsorship of neighborhood stores and the "Meadow Gold" dairy concern, who have Bob Atcher, of Meadow Gold Ranch, as an air attraction. Picture is very attractive and will be prized by several thousand children.

## Odeon Pushes British Films

Steve McManus, manager of the Odeon theatre, Fort William, Ont., sends specimens of his exploitation for two British films, "The Reluctant Widow" and "Waterfront," which are being sold extensively through Odeon theatres, as a double bill. He conducts a regular talent show via radio station CKPR, with young people competing in an "All-Star Show," and "Uncle Steve" as master of ceremonies.



"A photo of me," writes Donald W. Lappin, youthful manager of the Broadway theatre, Denver. We were attracted by the stunts which he has been putting over for Wolfberg Theatres, and congratulate our friend John Wolfberg on catching a good showman early.

MOTION PICTURE HERALD, APRIL 28, 1951



# National Pre-Selling

Darryl Zanuck's crusading "Take Care of My Little Girl," which reveals the snobbery and cruelty of college sororities, gets top treatment in the May *McCalls*, now on the newstands. The magazine devotes four full pages to the new film, more space than any picture has received in *McCalls* since 1940. The record coverage is additional evidence of the increased emphasis being placed on films by Dan Mich, *McCalls*' editorial director. The film is scheduled for release in mid-summer by 20th Century-Fox and stars Jeanne Crain, Dale Robertson, Mitzi Gaynor and Jean Peters. The magazine has a circulation of 4,200,000. A special reprint of the article has been sent to thousands of editors throughout the country.

An unprecedented box-office advance sale amounting to \$96,000 has been racked up by "Tales of Hoffmann" at the Bijou Theatre on Broadway. The film had a one-time preview for charity at the Metropolitan Opera House, which was covered as a society event. But the tremendous box-office advance sale is largely credited to publicity breaks, including a four-page color layout in *Life*, color and inside page spread in *This Week*, a two-page color layout in *Quick*, a magazine roto color layout in the *Sunday Mirror*, a magazine break in *Cue*, and coverage in music, ballet and dance magazines.

An elaborate nation-wide promotion has been set by Warner Brothers with Lustre-Cream shampoo in connection with their forthcoming release, "Strangers on a Train" starring Ruth Roman, Farley Granger and Robert Walker. Spotlight of the campaign is a four-color full-page scheduled for the July issues of *Life*, *Look*, *Ladies' Home Journal*, *Women's Home Companion*, *Good Housekeeping*, *Cosmopolitan*, *Seventeen* and *Dell Publications*. Sunday supplements include *This Week*, *American Weekly*, *Chicago Tribune*, *New York News*, *Mirror* and *Times*. Trade publications include *American Hairdresser*, *Beauty Fashion*, *Modern Beauty Show* and *Women's Wear Daily*. A series of newspaper ads using reproductions of the national magazine ads, is scheduled during July, with space allocated for tie-ins at the local level, with dealer credits and theatre playdates.

Two full-scale tieups using Gene Tierney's endorsement of *Lux Flakes* and V-8 vegetable juice will gain free advertising for 20th Century-Fox's forthcoming Technicolor musical, "On the Riviera," in national magazines and key city newspapers, with a combined readership of 112,000,000 from Coast to Coast. Tieup with *Lux Flakes* will have full-color ads in *American Weekly*, *Ladies Home Journal*, *Cosmopolitan*, *Modern Romances*, *True Experiences*, *True Love Stories*, *True Confessions*, *True Romances*, *Movie Story*, *Motion Picture*, *Modern Screen*, *Screen Stories* and *Radio and Television Mirror*.

The V-8 tieup color pages are slated for *Life*, *Ladies Home Journal*, *Better Homes and Gardens*, and *Metropolitan Sunday comic sections* of 22 newspapers. Ads will hit the newstands in May, timed to the film's release.

Fifteen of the major circuits, representing hundreds of theatres coast-to-coast, open with United Artists' "Queen for a Day" to set off the nation-wide barrage of saturation playdates. Initial list includes Loew's, Warner's, RKO, Lucas & Jenkins, Shea, Interstate, Wometco, J. J. Parker and Wilby-Kinney circuits. More circuit bookings are now being set, according to Max E. Youngstein, vice president and national director of advertising, publicity and exploitation for United Artists, and Mori Krushen, exploitation manager, is now setting field exploitation forces to cover key cities.

Every person residing in the Greater New York area who has taken the Grace Line Caribbean cruise within the last several years, will be invited by mail to see the new *This Is America* short subject, "Cruise Ship" at its New York premiere at Walter Reade's Park Avenue theatre. Special window displays posters and streamers will also be distributed by the shipping firm to all travel agencies, and the Grace Line will devote its Fifth Avenue window to the picture and has arranged a similar display in the Railway Express and Thomas Cook Fifth Avenue agencies. The tie-in with Grace Line was arranged by Sid Newman, co-manager of the Park Avenue theatre.

An estimated 250,000 lines of newspaper advertising, plus 10,000 radio spot announcements, more than 1,500,000 heralds, 100,000 window cards and 65,000 posters will be used in a national point-of-sale campaign scheduled for the Decoration Day premiere of 20th Century-Fox's "On the Riviera." The new Danny Kaye vehicle will be given this high-powered promotion in 141 key-city and sub-key situations, and 20th Century-Fox will share in the co-op newspaper advertising, on a 50-50 basis over and above the normal advertising budget of the local theatres, through at least two weeks in advance of opening date. Increased use of radio and billboard advertising is also indicated for the new Technicolor picture, with special attention to music tieups.

A promotional campaign for 20th Century-Fox's forthcoming Technicolor musical, "On the Riviera" is already under way through a tieup with Decca Records, with radio TV, music and department stores already plugging five tunes, recorded by Danny Kaye, star of the picture. Sheet music tieups with Robbins, Fickwick and E. B. Marks music corporations are also lined up. Decca plans a substantial cooperative advertising campaign for the picture in which Gene Tierney and Corinne Calvet are featured.

Tens of thousands of posters prepared by the National Tea Bureau, for the promotion of 20th Century-Fox's "Take Care of My Little Girl" will be displayed in independent and chain grocery stores in a further pre-selling campaign for the picture at the local level. The tie up will be heralded by the Tea Bureau in special mailings to its accounts throughout the country and timed to match the cooperation of thousands of grocer-exhibitor campaigns to benefit the national release in July.

"Francis," the Universal-International talking mule, has been selected by the U. S. Treasury Savings Bond division to tour 30 cities starting April 30th, in behalf of the new Defense Bond drive. Newspaper carriers for more than 600 newspapers are becoming "Minutemen" for this new drive, with the full support of the American Newspaper Publishers Association, and the International Circulation Managers Association. "Francis" has been designated the official mascot of 300,000 newspaper boys who are participating in a bond pledge campaign.

Editorial comment on a theatre promotion in a big city newspaper is rare, but Knox Strachan accomplished it for the benefit of Columbia's "Valentino" at the Allen theatre in Cleveland. He invited a score of girls from as many Cleveland high schools to bring their mothers to a special preview of the picture, and the *Cleveland Press* assigned a feature writer and a photographer to report the reaction of two generations to the Valentino story. It resulted in a fine publicity break and was followed by the editorial comment on the way the Valentino magic had held its grip on the teen-agers of the twenties.

Paramount has announced commercial tieups with Hallicrafter Television Co. wherein the company will offer 50 TV sets as prizes for approved contests in as many theatres. The Saenger Theatre, New Orleans, for instance, has planned a contest sponsored by a local newspaper and similar arrangements are being made by the Strand Theatre in Charlotte and the Carolina Theatre, in Memphis, with local radio stations participating.

The company has also concluded a national tieup with Feature-Lock Diamond Rings, promoting the Pine-Thomas production, "Passage West" which is scheduled for release in July. They will use 500 half-page newspaper ads covering 185 key cities featuring Arlene Whelan, with large picture credits and playdates timed to break with the local theatre engagements.

Making a special appeal to millions of sports fans in the metropolitan area, newspaper advertising for 20th Century Fox's "Follow the Sun" are appearing daily in support of the film and its opening at the Roxy theatre on Wednesday. The bombardment of newspaper sports pages will continue through the first week of the run, and will include advertising in the *Daily News*, *Daily Mirror*, *Times*, *Herald-Tribune*, *World Telegram* and *Sun*, *Journal American*, *Post* and *Morning Telegraph*. Ads feature a picture of Ben Hogan in action and hail "the fantastic saga of the Texas Bantam, whose spectacular comeback thrilled the nation."

Over 200,000,000 impressions in the public eye and mind, will be made for 20th Century-Fox's "Take Care of My Little Girl" as a result of a giant tieup with Estate Stove Co., with large scale ads in a list of national magazines, 70 key-city newspapers and a string of important trade papers. Full color ads will appear in the *Saturday Evening Post*, *Good Housekeeping*, *McCalls*, *Living*, *Woman's Day*, the *Ladies Home Journal* and *Better Homes and Gardens*. Trade publications include *Retailing Daily*, *Electrical Merchandising*, *The National Furniture Review*, *Electrical Dealer*, *Butane-Propane News* and *LP Gas* magazine. Local level tieup will make use of display materials, mats, posters, window cards, stickers, and other promotional devices for furniture and hardware stores, to coincide with local theatre playdates for July release.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over 1/4 Century

SPORTSERVICE CORP. 1801 BROADWAY, NEW YORK 17, N.Y.

Refreshment Service for DRIVE-IN THEATRES

THEATRES WISE REALIZE

**FILMACK SPECIAL TRAILERS**

... CAN'T BE BEAT FOR SHOWMANSHIP SPEED and QUALITY

CHICAGO 1327 S. Wabash  
NEW YORK 429 W. 54th St.

# CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



## POSITION WANTED

MANAGER, 25 YEARS' EXPERIENCE IN ALL phases of theatre operation including stage shows. Good exploitation and can book. BOX 2559, MOTION PICTURE HERALD.

## HELP WANTED

WANTED: FOR ILLINOIS SITUATION, experienced manager. Give qualifications, age, salary expected. BOX 2551, MOTION PICTURE HERALD.

EXPERIENCED MANAGER, LIVE-WIRE, excellent room for advancement. Located in Connecticut. Give full qualifications. BOX 2556, MOTION PICTURE HERALD.

OPERATOR WITH COMPLETE KNOWLEDGE of sound. Man must be reliable and dependable. Contact: MR. NETHOLD in person at Orange Inn, Goshen, N. Y.

## THEATRES

WANTED: SMALL THEATRES AND DRIVE-INS New England and New York. BOX 2525, MOTION PICTURE HERALD.

WANTED TO BUY OR LEASE: SMALL TOWN theatre. BOX 2543, MOTION PICTURE HERALD.

450 SEAT THEATRE. LARGE INCOME BUILDING. Population 8,000. Defense area. Best location. Clear itself in a few years. BOX 152, Manitou, Colo.

HOLLYWOOD, CALIFORNIA, 750 SEAT, modern neighborhood theatre, in good condition. Long lease and equipment \$25,000. Large office, etc. Easily converted into living quarters, if desired. BOX 2558, MOTION PICTURE HERALD.

FOR SALE OR WILL LEASE TO RIGHT PARTY, fully equipped, 500 seats, reason is unable to give it personal attention. Wonderful proposition for married couple. ELMWOOD THEATRE, Syracuse, N. Y.

FOR SALE: AIR-CONDITIONED THEATRE IN Jacksonville, Florida. Excellent neighborhood, location thickly populated area two miles from competition. Price twenty thousand, half cash. Low overhead, rent and film rentals. All inquiries answered by owner. Reply P. O. BOX 6135, Jacksonville, Florida.

## VENTILATING EQUIPMENT

HEAVY DUTY BUCKET BLADE EXHAUST fans at last year's prices: 12"-\$25.50; 16"-\$37.50; 18"-\$45.50. Prompt deliveries all sizes. Blowers and Air Washers. Send for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## USED EQUIPMENT

ANYONE CAN SAY "REBUILT LIKE NEW" but ours is. Holmes Educators 6085; DeVry XD 6655; DeVry ESF 6435. All dual outlets including 2,000 magazines, lenses, amplifier and speaker. Time deals included. Special: rebuilt Dual Simplex Acme with Strong 45 amp. H. L. arca, amplifier, speaker \$1,795. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

NOBODY BUT NOBODY UNDERSOLLS STAR! Simplex rear shutter mechanisms, latest features, rebuilt, \$299.50; 1 unit electric ticket machine, rebuilt, \$99.50; Hall-Motograph 115 ampere Lamphouses, excellent, new 16" reflectors, \$675; Morelite 60 ampere Lamphouses, rebuilt, \$235 pair; Western Electric 306 Soundheads, rebuilt, \$225 pair. What else? yes, new! STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

IN-CAR SPEAKERS 4" CONE COILED CORD set speakers and junction box \$10. GARDNER THEATRE SERVICE, 1235 So. Wabash, Chicago, Ill.

## NEW EQUIPMENT

BUY NOTHING-CHECK WITH STAR FIRST! White plastic coated screens, 33c foot, rectifier bulbs, 1500 hour guarantee, \$4.75; film cabinets, \$2.75 section; Universal Slicers \$4.69. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

PLAY UP YOUR ATTRACTIONS WITH TEMPERED Masonite Marquee Letters—all sizes and colors: 4"-35"; 8"-50"; 10"-60"; 12"-85"; 14"-61.25; 16"-11.50. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

S-T-R-E-T-C-H YOUR \$\$\$ AT S. O. S. RECTIFIER bulbs 15 amp. \$4.59; 6 amp. \$2.95; Coated Lenses \$100 pair; Arc Reflectors 20% discount; attractive lighting fixtures 45% off. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## STUDIO EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Movielas, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 70 W. 45th St., New York.

FONDA 16/35MM REVERSAL AND COLOR Developing machine, worth \$30,000, now \$13,500; new Auricon Cinevoice sound cameras, with 400 magazine, complete \$995; new 400 magazines for present Auricons \$375; new Wall latest 15mm rackover camera, single system sound, Gyro Tripod, 6 magazines, 2 motors, 4 lenses, amplifier, 2 mikes, \$15,000 value, \$8,995; Houston KIA 16mm reversal processor, incomplete, requires repair \$995; Maurer BM 16mm Recorder, 4 posimeter, noise reduction, power supply, etc., \$4,000 value, \$2,495; new 35mm continuous sound and picture printer, \$995; sensational new Bridgman Jr. 16mm developing machines (plus tax), \$1,000; Dupue Reduction Printer 35/16mm sound with generator, floor pedestal, \$7,500 value, \$2,995. Cash paid for used equipment. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## PRINTING SERVICE

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

## DRIVE-IN EQUIPMENT

DRIVE-INS-S. O. S. IS YOUR HEADQUARTERS. Complete 35mm equipments from \$1,595 (available on Time Payments): Screen Paint, \$6.59 gal.; #14-2 underground Cable, \$65; M2 Marquee Letters 35c up. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## SEATING

COMPLETE SEATING SERVICE SEWN CUSHION and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee.

THEATRE CHAIRS: WE HAVE THEM LARGE stock as is \$1.50, rebuilt \$4.50 and up. Write for literature. BODELSON & COMPANY, P. O. Box 324, Long Island City, N. Y.

WHY WORRY ABOUT NEW CHAIRS? OUR rebuilts will serve your purpose and save you plenty. 293 rebuilt Andrews inserted panelback spring cushion \$4.95; 223 rebuilt late International fully upholstered with spring edge cushions \$5.95; 1,400 Ideal Slidebacks, like new, \$13.95. Send for latest chair bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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# The Product Digest

## Sealed Cargo

**RKO Radio—Adventure at Sea**

Here is a rattling good adventure picture, packed to the gunnels with action and suspense. The villains of the piece are Nazi U-boat sailors; the heroes, a crew of American fishermen, captained by Dana Andrews. Although the action takes place during World War II, "Sealed Cargo" is no "war picture" in the narrow sense. Its heavies could as soon be pirates or smugglers.

The picture shifts into high gear when Andrews' whaler sights a shell-riddled Danish four-rigger in the waters off Newfoundland. The crew has fled and only the captain, Claude Rains, is aboard. Believing it the victim of a U-boat, Andrews agrees to tow the vessel to a small Newfoundland port, the destination of the whaler's sole passenger, Carla Balenda. During the voyage, tension mounts to a fever pitch when it becomes apparent that one of the whaler's crew is a Nazi agent.

In port, Andrews and Philip Dorn, one of the crew, who proves loyal to the allied cause, discover the vessel is a U-boat supply ship. In a rousing climax that should satisfy the most action-hungry patrons, Andrews and his crew rescue Miss Balenda, who had been held as a hostage, save the town, slaughter the Nazis, and blow the four-rigger and three U-boats sky-high.

A large and expert cast plays the story to the hilt. The picture's Nazis, from Captain Rains down to the lowest deckhand, deserve especial praise.

A bow to director Alfred Werker, executive producer Samuel Bischoff and producer Warren Duff for this one. Dale Van Every, Oliver H. P. Garrett and Roy Huggins wrote the screenplay from "The Gaunt Woman," a novel by Edmund Gilligan.

Reviewed at the RKO Radio screening room in New York. Reviewer's Rating: Very Good.—TOM CANNING.

Release date, May, 1951. Running time, 90 minutes. PCA No. 14781. General audience classification. Pat Bannon ..... Dana Andrews Margaret McLean ..... Carla Balenda Skolder ..... Claude Rains Conrad ..... Philip Dorn Onslow Stevens, Skip Homeier, Eric Feldary, J. M. Kerrigan, Arthur Shields, Morgan Farley, Dave Thursby, Henry Rowland, Charles A. Browne, Don Dillaway, Al Hill, Lee MacGregor, William Andrews, Richard Norris, Kathleen Ellis, Karen Norris, Harry Mancke

## Dear Brat

**Paramount—Lightweight Comedy**

Three well-known box office names—Edward Arnold, Mona Freeman and Billy De Wolfe—are featured in this comedy, which is pleasantly entertaining when it doesn't strain too obviously for laughs.

Mel Epstein, the producer, and William Seitzer, director, have taken the germ of a good and different idea, and have used it as the founda-

tion for a situation comedy which has its share of humorous moments. On the whole it's a satisfactory effort that the patrons should enjoy.

Arnold plays a senator, whose 'teen-age daughter, Miss Freeman, starts a Society for the Rehabilitation of Criminals. Without his knowledge, Arnold is elected honorary president and the first complication enters when a new gardener at the Arnold home turns out to be a notorious ex-convict who was sent to prison by the senator when he was a judge.

Embarrassed by the situation, Arnold's first plan is to fire the ex-convict, but his daughter changes his mind with the explanation that as head of the criminal rehabilitation society it would be unwise. Enter further headaches in the form of Billy De Wolfe, as a fussy banker and rejected suitor, plus some domestic misunderstandings between the ex-convict and his wife, and the senator's other daughter and her husband, and there you have the picture until it fades out in a police station with everything turning out as it should.

Arnold, De Wolfe and Miss Freeman perform their chores competently enough as do the others in the cast. Lyle Bettger makes an often amusing, if not too frightening criminal. The screenplay is by Devery Freeman.

Reviewed at the Paramount home office screening room in New York. Reviewer's Rating: Good.—CHARLES J. LAZARUS.

Release date, June, 1951. Running time, 82 minutes. PCA No. 14989. General audience classification. Miriam Albert ..... Mona Freeman Albert ..... Billy De Wolfe Senator Wilkins ..... Edward Arnold Baxter ..... Lyle Bettger Mary Phillips, Natalie Wood, William Reynolds

## The Prowler

**United Artists—Love and Murder**

Stark realism, combined with a pronounced flair for the morbid, is the keynote of this S. P. Eagle production made under the banner of Horizon Pictures.

The film treats an unpleasant subject with such vivid force that it comes off the screen as shocking and often brutal melodrama. Well acted by a top cast, it's hardly a picture for the family, and its entertainment value should be rated accordingly.

The sordid story is told in careful detail by director Joseph Losey, who doesn't miss a chance to let the camera catch every moment and every nuance in the illicit relationship between Van Heflin and Evelyn Keyes, a relationship that culminates in murder and eventual tragedy for everyone involved.

## SHOWMEN'S REVIEWS ADVANCE SYNOPSIS SHORT SUBJECTS THE RELEASE CHART

Hugo Butler wrote the wordy screenplay from an original story by Robert Thoren and Hans Wilhelm. The film drags in spots and lingers to rub in what already is crystal clear to the audience, including a too realistic scene of a woman in labor.

The performances are all first rate and contribute materially to giving the picture a powerful punch that may leave the audience with a bitter taste in the mouth. Heflin plays the heel with skill and great conviction. As the plot progresses, the camera begins to unmask some of his real motives and emotional unbalances. Until the end, he is always believable. Miss Keyes is excellent as the weak woman who pays a bitter price for her indiscretion, losing both husband and lover. John Maxwell does well as the simple police officer who witnesses a tragedy without realizing it.

The story tells of Heflin's murder of Evelyn's husband, an act which he makes to appear suicide. Eventually, Heflin and Miss Keyes marry, but there is no rest for them. Evelyn confesses that she is pregnant and they realize that this indicates to all the world their prior relationship. They hide out at a desert ghost town, but eventually the girl realizes Heflin's villainous motives and, through her actions, delivers him to the police.

The climax is photographically excellent, as Heflin tries to scale a steep, sandy incline to escape from the police. A bullet catches up with him.

Seen at the United Artists screening room in New York. Reviewer's Rating: Good.—FRANK HIFT.

Release date, May 25, 1951. Running time, 92 minutes. PCA No. 14587. Adult audience classification. Wells Garwood ..... Van Heflin Susan Gilvray ..... Evelyn Keyes Bud Crocker ..... John Maxwell Mrs. Crocker ..... Katherine Warren William Gilvray ..... Emerson Treacy Madge Blake, Wheaton Chambers, Robert Osterloh, Sherry Hall, Louise Lorimer

## Santa Fe

**Columbia—Railroad Building**

The building of the Santa Fe across the plains of Kansas into the west forms the focal point of story and interest in this active, well-paced Western-type film, with Randolph to enhance the pictorial values and Tancholph Scott to assist in the marquee presentation.

As produced by Harry Joe Brown and directed by Irving Pichel, the film has strong production values of its kind, performances which are thoroughly satisfactory and reasonable credibility. Based on a novel by James Marshall and a story by Louis Stevens, the screenplay by Kenneth Gamet sets the scene immediately following the Civil War and has as a basis the hatred which still lingers at the time between erstwhile battlefield foes of the North and the South.

The Canfield brothers, of whom Scott is the

(Continued on following page)



eldest, leave their destroyed Virginia home and, after a shooting in a saloon, flee on a train bearing workers on the then-building Santa Fe. Scott, seeking to forget the past, takes a job, while his three brothers take the path of out-lawry. From that point it is a situation of Scott, rising to assist the construction chief, fighting for the railroad in its movement west against varied obstacles, at the same time seeking to keep his brothers out of trouble. Meanwhile, he falls in love with the young war-widow, Janis Carter, who is the line's paymaster.

Inevitably the brothers fall into the arm of the law and the road, the railroad goes through, and Scott and Miss Carter seek new railroads to build together. En route there is a full and fair share of fighting, shooting, riding and the kind of general excitement which should appeal to the devotees of Westerns and similar outdoor adventure films.

*Reviewed in New York projection room. Reviewer's Rating: Good.*—CHARLES S. AARONSON.

Release date, April, 1951. Running time, 89 minutes. PCA No. 14622. General audience classification.  
 Britt Canfield ..... Randolph Scott  
 Judith Chandler ..... Janice Carter  
 Terry Canfield ..... Jerome Courtland  
 Tom Canfield ..... Peter Thompson  
 Clint Canfield ..... John Archer  
 Dave Baxter ..... Warner Anderson  
 Roy Roberts, Billy House, Olin Howlin, Alene Roberts, Jack O'Mahoney, Harry Cording, Sven Hugo Borg, Frank Fennell, Irving Pichel, Harry Tyler, Chief Thundercloud, Paul E. Burns.

## Gun Play

**RKO Radio—Cowpokes and Badmen**

Tim Holt and his cowpoke buddy, Richard Martin, are again meeting out justice to the badmen of the old West in their latest picture, "Gun Play." Holt and Martin, employees of rancher Joan Dixon, come to the aid of young Harper Carter when his father, Robert Bice, is hanged on charges of robbing the town banker. Convinced that Bice was an honest man, Holt and his sidekick dig for the facts.

Their detective work is frustrated at every turn by the banker, Mauritz Hugo, and his henchmen, but persistence pays off in spades when they discover Hugo was once Bice's partner in a silver mine and had swindled him out of a fortune. Holt and Martin are jailed after their incriminating discovery. However, Carter engineers their escape in time to rescue Miss Dixon and capture Hugo in a tame climax, with the villain in tow after a single right to the jaw. Miss Dixon adopts Carter, who acquires the fortune bilked from his father.

Western fans are likely to find "Gun Play" mild in action and routine in story. There is, however, a sufficient exchange of lead in the course of the film to justify the title and give it an occasional lift.

Herman Schlom produced and Lesley Selander directed from a screenplay by Ed Earl Repp.

*Reviewed at the RKO Radio screening room in New York. Reviewer's Rating: Fair.*—T.C.

Release date, not set. Running time, 61 minutes. PCA No. 14922. General audience classification.  
 Tim Holt ..... Himself  
 Chito Rufferty ..... Richard Martin  
 Terry Blake ..... Joan Dixon  
 Harper Carter, Robert Bice, Mauritz Hugo, Cornelius O'Keefe, Marshall Reed, Bob Wilke, Leo McMahon

## On the Riviera

**20th-Fox—Musical Comedy**

Here is a picture that should please all. There are songs, dances, impersonations and a dash of romance, all presented in lavish Technicolor in the best Danny Kaye manner. Co-starred with him are Gene Tierney and Corinne Calvet. They both are very attractive and team well with Kaye.

Kaye has a double role: an American night club entertainer in Monte Carlo and a celebrated French aviator who is very much of a ladies' man. During much of the film the entertainer is impersonating the aviator. Miss Tierney is the aviator's wife and Miss Calvet the entertainer's jealous partner.

The plot, constructed better than that of many musicals, revolves around more or less inevitable complications resulting when the entertainer is hired to take the place of the aviator at a big party. The performer is a great success, not only with the aviator's wife, but also, by appearing wise and saying little, he obtains a valuable order saving the aviator's firm from bankruptcy. Finally the aviator realizes his true love for his wife. Then, as a joke, he tries to make his wife believe she had spent the night with the impersonator rather than her husband. After some doubts are created, she realizes it was her husband.

Included are several effective specialty numbers which give Kaye full scope for his diversified talents. The songs, all by Sylvia Fine, are "On the Riviera," "Popo the Puppet"—a charming novelty, "Rhythm of a New Romance" and "Happy Ending."

The work of the producer, Sol C. Siegel, and of the director, Walter Lang, are top notch. The screenplay was by Valentine Davies and Phoebe and Henry Ephron from the play by Rudolph Lothar and Hans Adler as adapted by Jessie Ernst.

*Reviewed at the home office. Reviewer's Rating: Excellent.*—M. Q. JR.

Release date, May, 1951. Running time, 90 minutes. PCA No. 14863. General audience classification.  
 Henri Duran and Jack Martin ..... Danny Kaye  
 Lilli ..... Gene Tierney  
 Colette ..... Corinne Calvet  
 Marcel Dalig, Jean Murat, Henri Letondal, Clinton Sundberg, Sig Ruman, Joyce Mackenzie, Monique Chantal, Marina Koshetz, Ann Codee, Mari Blanchard, Ethel Martin, George Martin, Vernal Miller, Rosario Imperio, Antonio Filauro, Charles Andre, Francesca Di Scaffa, Joe Lannin, Eugene Borden, Albert Pollet, Andre Toffel, Albert Morin, George Davis, Tony Laurent, Peter Camlin, Jack Chele

(Review reprinted from last week's HERALD)

## ADVANCE SYNOPSIS

### EXCUSE MY DUST

(Metro-Goldwyn-Mayer)

PRODUCER: Jack Cummings. DIRECTOR: Roy Rowland. PLAYERS: Red Skelton, Macdonald Carey, William Demarest, Monica Lewis, Jane Darwell, Raymond Walburn.

COMEDY. Red Skelton's faith in his new-fangled gasmobile is not shared by his neighbors in a small Indiana town of the nineties. His many mishaps with his homemade car make him the laughing stock of the town and almost shatter his romance with Sally Forrest, daughter of a lively stable owner. At the picture's end, however, Skelton's vision is rewarded when he wins \$5,000 in a "horseless buggy" race, roaring along at eight miles per hour.

### ACE IN THE HOLE

(Paramount)

PRODUCER-DIRECTOR: Bill Wilder. PLAYERS: Kirk Douglas, Robert Arthur, Porter Hall, Richard Benedict.

DRAMA. Kirk Douglas, big time New York newspaper reporter, is unable to get a job on a paper because of his irresponsibility. He finds a job in Albuquerque for little financial return but waits for a big story to break which will re-establish his prestige. It comes when an Indian trader is imprisoned underground in an ancient cliff-dwelling while looking for old Indian pottery. Douglas changes the situation into front page news despite the opposition of his ethical editor, and maneuvers the news story to bring himself into the limelight again.

### CAPTAIN HORATIO HORNBLOWER

(Warner Bros.)

DIRECTOR: Raoul Walsh. PLAYERS: Gregory Peck, Robert Beatty, Terence Morgan, James Kenney, Virginia Mayo.

DRAMA. Gregory Peck, (Captain Horatio Hornblower) is fighting the Spanish in the Pacific during the war against Napoleon when he meets Virginia Mayo, an English Lady. They fall in love although Peck has a wife and

child and Miss Mayo is married to an admiral. Back in England, Peck is assigned to the fleet commanded by Miss Mayo's husband. In a major engagement with the French fleet in the English channel, the admiral is killed, but Peck, by his daring and superior seamanship, defeats the French, tightening the blockade of the coast. He returns to England a national hero. Miss Mayo is waiting for him with his child.

### SMUGGLER'S GOLD

(Columbia)

PRODUCER: Milton Feldman. DIRECTOR: William Berke. PLAYERS: Cameron Mitchell, Amanda Blake, Carl Benton Reed.

DRAMA. Cameron Mitchell, a deep-sea diver who fears he has lost his nerve, is engaged to Amanda Blake, the niece of a shore-town shop-keeper who is secretly a smuggler. Thinking he has accidentally killed a helper of the shop-keeper, Carl Benton Reed, Mitchell volunteers to help Reed until he can get another hand. Discovering that Reed is a gold smuggler, Mitchell wants out. Reed needs him, however, to dive for gold, and blackmails him. Forced to dive by the smuggler, Mitchell overcomes his fear. The Coast Guard arrives in time to arrest the smuggler, free Mitchell and reunite him with Miss Blake.

### THE MAN WITH MY FACE

(United Artists)

PRODUCER: Edward F. Gardner. DIRECTOR: Edward J. Montaigne. PLAYERS: Barry Nelson, Carole Matthews.

MYSTERY. Barry Nelson returns home from work to find another man, a perfect double, claiming to be he. Nelson is unable to convince his wife (Lynn Ainsley) and the police that the man is an imposter. He finally discovers the imposter is a bank robber hiding from the police with the complicity of Miss Ainsley. With the help of his old sweetheart, Carole Matthews, Nelson exposes the plot. The imposter is killed by his own gang when they mistake him for Nelson. Freed from the treacherous Miss Ainsley, Nelson is reunited with Miss Matthews.

### NEVADA BADMEN

(Monogram)

PRODUCER: Vincent M. Fennelly. DIRECTOR: Lewis Collins. PLAYERS: Whip Wilson, Fuzzy Knight, Phyllis Coates, Jim Bannon.

WESTERN. Whip Wilson and his friends, Jim Bannon and Fuzzy Knight, come to Phyllis Coates' assistance when her father is killed and the banker is about to foreclose on the ranch. Wilson discovers that the banker is anxious to get the ranch because it is the site of a gold mine. Before he can foreclose, Wilson pins the murder on the banker and his henchmen. They are captured after a running gun battle. Miss Coates takes Wilson, Bannon and Knight in as partners in the gold mine.

## SHORT SUBJECTS

### LIFEGUARD

Screenliners-RKO Radio

Lifeguards must have brains, skill and courage to go with their rippling muscles. To prove it, Burton Benjamin has produced a short depicting the rigorous training given lifeguards at Jones Beach State Park, New York. While teamwork is emphasized, the training places great importance on individual skill at swimming, maneuvering a 600-pound surf boat and the application of artificial respiration. The short ends with a dramatic mock rescue of a drowning swimmer. With the old swimming hole season not far distant, "Lifeguard" makes a timely short. Release date, February 23, 1951. 8 minutes



## THE BIG SHOOT

Sportscope-RKO Radio

Andre Baruch narrates this account of the annual trapshooting meet in Vandalia, Ohio. The color and the excitement of the week-long program, which includes the Grand American Handicap, have been preserved by Jay Bonafide in his production. The meet's contestants, who come from all 48 states and Canada, display their skills with the 12-gauge shotgun. Proving that "the weaker sex" is a misnomer, a girl beats the male competition in the Champion of Champions event.

Release date, March 9, 1951 8 minutes

## THE MacARTHUR STORY (RKO)

This Is America

RKO Radio has come up with the ultimate in timeliness with the release of "The MacArthur Story" while the nation's headlines still scream news of the General's dismissal by President Truman. A generous encomium of the controversial general, the latest in the "This Is America" series uses newsreel clips to sketch briefly MacArthur's long and brilliant career. The record of accomplishment includes the General's service in France in World War I and

proceeds to show him as Chief of Staff, Allied commander in the Pacific after Pearl Harbor and, finally as the world's first U.N. commander. The commentary concludes with this quote from the President's address on the MacArthur situation: General Douglas MacArthur is "one of our greatest military commanders." Release date, April 1951. 16 minutes

## DIPPY DIPLOMAT (Universal)

Walter Lantz Cartoon (6324) (Reissue)

Woody Woodpecker is asleep when the smell of frying steaks, prepared by Wally Walrus reaches Woody. Drooling at the sight of food, he starts eating and by many disguises makes off eventually with all of the dinner. Release date, January 15, 1951 7 minutes

## SKI IN THE SKY (Warner)

Sports Parade (7504)

Among skiers, there is always the inexperienced couple who disregard the rules and safety precautions and disdain the use of a guide. In this tale, it is the close rescue of the wise guys that provides the climax. Release date, January 13, 1951 10 minutes

## BROOKLYN GOES TO BEANTOWN (Universal)

Variety View (6342)

Shots of Boston's popular landmarks are featured in this travelogue. It is the Boston of today as seen through the eyes of a Brooklynite who comments all the way through. Release date, February 19, 1951 9 minutes

## BUNGLED BUNGALOW (Columbia)

Mr. Magoo (3702)

Mr. Magoo is a crime buster this time and unknowingly puts Hot-House Harry, a thief, into the arms of the law, after a series of misadventures.

Release date, December 28, 1950 6½ minutes

## DUCK SOUP TO NUTS (Warner)

Blue Ribbon Cartoons (7305) (Reissue)

Porky fires his gun into a group of ducks. They scatter for cover except Daffy, who comes up to the pig and tries to convince him that he would be of more advantage alive than dead. He exhibits his talents, but Porky is unconvinced.

Release date, January 6, 1951 7 minutes

# THE RELEASE CHART

## Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 783-84, issue of March 24, 1951.

Feature Product by Company starts on page 773, issue of March 24, 1951.

For exploitation see Managers' Round Table section.

\* following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		RATINGS		Herald Review
				(S)—Synopsis Issue	Page	Nat'l Groups	L. of D.	
ABBOTT & COSTELLO Meet the Invisible Man (116)	Univ. Bud Abbott-Lou Costello	Mar., '51	82m	Mar. 17	759	AYC	A-2	Very Good
Abilene Town	Reelart Randolph Scott-R. Fleming	(reissue) Sept. 1, '50	89m	Jan. 12, '46	2793		A-1	Good
Abilene Trail (4946)	Mono. Whip Wilson-Andy Clyde	Feb. 4, '51	64m	Dec. 30	[S]643	AYC		
According to Mrs. Hovle (formerly Outside the Law) (5122)	Mono. Spring Byington-Brett King	May 20, '51	60m	Dec. 30	[S]643			
Ace in the Hole (5023)	Para. Kirk Douglas-Jan Sterling	July 4, '51		Apr. 28	[S]818			
Across the Badlands (262)	Col. Charles Starrett-Smiley Burnette	Sept. 14, '50	55m	Sept. 16	486	AYC	A-1	Good
Across the Wide Missouri (color)	MGM Clark Gable-Ricardo Montalban	Apr. 13, '51	95m	Apr. 7	[S]794			
Again . . . Pioneers	PFC Colleen Townsend-Sarah Padden	Not Set	72m	Dec. 23	635			Fair
Air Cadet	Univ. Stephen McNally-Gail Russell	Mar., '51	94m	Feb. 17	713	AYC	A-2	Good
Al Jennings of Oklahoma (color) (327)	Col. Dan Duryea-Gale Storm	Mar., '51	79m	Jan. 13	662	AY	A-2	Fair
Alcatraz Island (002)	WB John Lital-Ann Sheridan	(reissue) Sept. 9, '50	64m	July 29	406		A-2	
All About Eve (030)*	20th-Fox Bette Davis-Anne Baxter	Nov., '50	138m	Sept. 16	485	AY	B	Excellent
American Guerrilla in the Philippines (color) (1032)*	20th-Fox Tyrone Power-Micheline Prelle	Dec., '50	105m	Nov. 18	571	AYC	A-2	Good
American in Paris, An (color)	MGM Gene Kelly-Leslie Caron	Aug., '51						
Another Shore	Pentagon Robert Beatty-Moira Lister	Feb. 10, '51	77m	Feb. 17	713		A-2	Good
Apache Drums	Univ. Stephen McNally-Coleen Gray	June, '51	75m	Apr. 21	810	AY		Good
Appointment With Danger (formerly United States Mail) (5019) (120)	Para. Alan Ladd-Phyllis Calvert	May, '51	89m	Apr. 21	809	A	A-2	Good
As Young As You Feel (formerly Will You Love Me in December)	20th-Fox Jean Peters-David Wayne	June, '51						
At War with the Army* (5014)	Para. Dean Martin-Jerry Lewis	Jan. 17, '51	92m	Dec. 16	614	AYC	A-2	Good
BADMAN'S Gold	ELC Johnny Carpenter-Alyn Lockwood	Apr. 3, '51					A-1	
Bandit Queen (5011)	Lippert Barbara Britton-Philip Reed	Dec. 22, '50	68m	Dec. 2	599	A	A-2	
Bedtime for Bonzo (112)	Univ. Ronald Reagan-Diana Lynn	Feb., '51	83m	Jan. 20	669	AYC	A-1	Very Good
Belle Le Grand (5006)	Rep. Vera Ralston-John Carroll	Jan. 27, '51	90m	Mar. 3, '51	742	AY	A-2	Good
Best of the Badmen (color)	RKO Robert Ryan-Claire Trevor	Mar. 17, '51		Jan. 20	[S]670			
Between Midnight and Dawn (328)	Col. Mark Stevens-Edmond O'Brien	Oct., '50	89m	Sept. 30	501	AYC	A-2	Very Good
Big Timber (4908)	Mono. Roddy McDowall-Lynn Thomas	Sept. 10, '50	73m	Oct. 7	511	AYC		Good
Bird of Paradise (color) (109)	20th-Fox Jeff Chandler-Louis Jourdan	Mar., '51	100m	Mar. 17	757	AY	B	Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Black Angel	Realart	Broderick Crawford-D. Duryea (reissue)	Jan. 1, '51	80m	Aug. 10, '46	3137			Good
Black Rose, The (color) (019)*	20th-Fox	Tyrone Power-Orson Welles	Sept., '50	120m	Aug. 12	433	AYC	A-2	Excellent
Blackjack	ELC	George Sanders-Patricia Roc	Sept. 4, '50	81m					
Blazing Bullets (formerly Gold Bullets)	Mono.	Johnny Mack Brown	May 6, '51	51m					
Blazing Sun, The (246)	Col.	Gene Autry-Lynne Roberts	Nov., '50	70m	Nov. 4	554	AYC	A-1	Fair
Blue Blood (4904) (color)	Mono.	Bill Williams-Jane Nigh	Jan. 28, '51	72m	Jan. 20	669	AYC	A-1	Very Good
Blue Lamp, The (Brit.)	ELC	Jack Warner-Jimmy Hanley	Mar. 1, '51	84m	June 3	322	AYC	A-2	Fair
Blues Busters (formerly Bowery Thrush) (4916)	Mono.	Leo Gorcey-Huntz Hall	Oct. 29, '50	64m	Dec. 30	(S)644	AY	A-2	
Bomba and the Hidden City (4906)	Mono.	J. Sheffield-Sue England	Sept. 24, '50	71m	Oct. 28	(S)547	AYC	A-1	
Border Outlaws	ELC	Spade Cooley-Maria Hart	Nov. 2, '50	59m	Dec. 16	615	AYC	A-2	Fair
Border Rangers (4933)	Lippert	Don Barry-Robert Lowery	Oct. 6, '50	57m	Sept. 30	502		A-1	Average
Born to Be Bad (formerly Bed of Roses) (101)	RKO	J. Fontaine-R. Ryan-Z. Scott	Sept., '50	94m	Aug. 26	449	A	B	Very Good
Born Yesterday (344)*	Col.	Broderick Crawford-Judy Holliday	Feb., '51	103m	Nov. 25	590	A	B	Excellent
Bowery Battalion (5111)	Mono.	Leo Gorcey-Huntz Hall	Jan. 24, '51	69m	Feb. 17	714		A-2	Fair
Branded (color) (5009)*	Para.	Alan Ladd-Mona Freeman	Jan., '51	95m	Nov. 18	570	AYC	A-1	Very Good
Brave Bulls, The (321)	Col.	Mel Ferrer-Mirslava	May, '51	108m	Apr. 21	809	A	A-2	Excellent
Breaking Point, The (005)	WB	John Garfield-Patricia Neal	Sept. 30, '50	97m	Sept. 16	486	A	B	Very Good
Breakthrough (747)*	WB	David Brian-John Agar	Dec. 9, '50	91m	Nov. 4	553	AYC	A-1	Excellent
Buckaroo Sheriff of Texas (5066)	Rep.	Michael Chapin-Eileen Janssen	Jan. 31, '51	60m	Dec. 30	642	AYC	A-1	Good
Buffalo Stampede (formerly The Thundering Herd)	Favorite	Randolph Scott-R. Hatton (reissue)	Oct., '50	61m					
Bullfighter and the Lady (formerly Torero) (5009)	Rep.	R. Stack-G. Roland-J. Page	Not Set	87m	Feb. 24	(S)722	A		
Bunco Squad (104)	RKO	Robert Sterling-Joan Dickson	Sept. 1, '50	67m	Aug. 19	442	AYC	A-2	Good
CAIRO Road	ELC	Eric Portman	May 8, '51						
California Passage (5005)	Rep.	Forrest Tucker-Adele Mara	Dec. 15, '50	90m	Dec. 23	633		A-1	Good
Call Me Mister (color) (104)*	20th-Fox	Betty Grable-Dan Dailey	Feb., '51	96m	Jan. 27	689	AYC	B	Very Good
Call of the Klondike (4920) (formerly, Fangs of the North)	Mono.	Kirby Grant-Chinook	Dec. 17, '50	66m	Jan. 6	(S)654	AYC	A-1	
Calling Bulldog Drummond	MGM	Walter Pidgeon-Margaret Leighton	Aug., '51						
Canyon Raiders (formerly Wild Horse Prairie) (5151)	Mono.	Whip Wilson-Fuzzy Knight	Apr. 8, '51	Not Set					
Captain Horatio Hornblower (color)	WB	Gregory Peck-Virginia Mayo	Documentary	Oct., '50	Apr. 28	(S)818	AY	A-1	Good
Cassino to Korea (5008)	Para.	Documentary	Oct., '50	58m	Sept. 30	502	A	A-2	Good
Cause for Alarm (118)	MGM	Loretta Young-Barry Sullivan	Feb. 23, '51	74m	Jan. 27	690	AY	A-2	Good
Cavalry Scout (color) (5101)	Mono.	Red Cameron-Audrey Long	May 13, '51	78m	Apr. 21	809	AYC	A-2	Very Good
Chain Gang (313)	Col.	Douglas Kennedy-Marjorie Lord	Nov., '50	70m	Oct. 14	518	A	A-2	Fair
Chance of a Lifetime	Pilgrim	Basil Radford-Nial MacGinnis	Feb., '51	90m	Feb. 3	697		A-2	Very Good
Cherokee Uprising (4944)	Mono.	Whip Wilson-Andy Clyde	Oct. 8, '50	57m	Nov. 11	(S)563	AYC		
Circle of Danger (formerly White Heather)	ELC	Ray Milland-Patricia Roc	Apr., '51	86m	Mar. 31	783	A	A-1	Good
City Lights	UA	Charles Chaplin-V. Cherrill (reissue)	Sept., '50	85m	May 13	295			
Colorado Ambush (4955)	Mono.	Johnny Mack Brown	Jan. 14, '51	52m	Dec. 30	(S)444		A-2	
Colt .45 (color) (922)*	WB	Randolph Scott-Ruth Roman	May 27, '50	74m	May 6	285	AYC	A-1	Very Good
Company She Keeps, The (formerly The Wall Outside) (109)	RKO	Lizabeth Scott-Dennis O'Keefe	Jan., '51	83m	Dec. 23	633	A	A-2	Good
Copper Canyon (color) (5003)*	Para.	Ray Milland-Hedy Lamarr	Oct., '50	83m	July 29	405	AY	A-2	Excellent
Counterspy Meets Scotland Yard (307)	Col.	Howard St. John-Amanda Blake	Feb., '51	67m	Dec. 9	606	AYC	A-1	Average
Crackdown	RKO	Bill Williams-Carla Balenda	Not Set		Jan. 6	(S)654			
Cry Danger (115)	RKO	Dick Powell-Rhonda Fleming	Feb. 3-10, '51	79m	Feb. 10	706			Good
Cuban Fireball (5007)	Rep.	Estelita Rodriguez-Warren Douglas	Mar. 5, '51	78m	Mar. 31	784		A-2	Good
Cyano de Bergerac	UA	Jose Ferrer-Mala Powers	July 20, '51	112m	Nov. 18	569	AYC		Superior
DALLAS (color) (011)	WB	Gary Cooper-Ruth Roman	Dec. 30, '50	94m	Nov. 25	589	AY	A-2	Good
Dark City (5004)	Para.	Don DeFore-Lizabeth Scott	Oct., '50	98m	Aug. 12	433	A	B	Good
Dear Brut (5021)	Para.	Mona Freeman-Edward Arnold	June, '51	82m	Apr. 28	817	AY	A-2	Good
Deported (103)	Univ.	Marta Toren-Jeff Chandler	Nov., '50	89m	Oct. 21	537	AY	A-2	Good
Devil's Doorway (102)	MGM	Robert Taylor-Louis Calhern	Sept. 15, '50	84m	May 6	287	AYC	A-1	Average
Dial 1119 (107)	MGM	Marshall Thompson-Virginia Field	Nov. 3, '50	75m	Sept. 30	502	A	A-2	Very Good
Dick Turpin's Ride (337)	Col.	Louis Hayward-Patricia Medina	Not Set		Apr. 14	(S)803			
Dodge City (017)	WB	Erol Flynn-O. de Havilland (reissue)	Mar. 17, '51	104m	July 29	406		A-1	
Double Crossbones (color) (119)	Univ.	Donald O'Connor-Helene Carter	Apr., '51	75m	Nov. 25	589	AYC		Good
Double Deal (112)	RKO	Maria Windsor-Richard Denning	Dec., '50	65m	Dec. 30	641	A	A-2	Fair
EMERGENCY Wedding (332)	Col.	Larry Parks-Barbara Hale	Nov., '50	78m	Nov. 18	570	AYC	B	Good
Enforcer, The (015)	WB	Humphrey Bogart-Jeff Corey	Feb. 24, '51	87m	Jan. 27	689	A	A-2	Very Good
Excuse My Dust (color)	MGM	Red Skelton-Sally Forrest	June 29, '51		Apr. 28	(S)818			
Experiment Alcatraz (107)	RKO	John Howard-Ivan Dixon	Nov. 21, '50	58m	Dec. 2	599		A-2	Fair
Eye Witness (Brit.)	ELC	Robert Montgomery-Leslie Banks	Sept. 1, '50	104m	July 29	405	A	A-2	Very Good
FABIOLA	UA	Michele Morgan-Henry Vidal	June 1, '51						
Fancy Pants (color) (5001)*	Para.	Bob Hope-Lucille Ball	Sept., '50	92m	July 22	397	AYC	A-1	Excellent
Farwell to Yesterday (028)	20th-Fox	Documentary	Sept., '50	90m	Sept. 16	485	AY	A-1	Excellent
Fat Man, The (128)	Univ.	J. Scott Smart-Julie London	May, '51	77m	Apr. 7	794			Very Good
Father's Little Dividend (124)	MGM	S. Tracy-J. Bennett-E. Taylor	Apr. 13, '51	82m	Feb. 24	721	AYC	A-2	Excellent
Father's Wild Game (5215)	Mono.	Barbara Brown-Raymond Walburn	Dec. 3, '50	61m	Dec. 30	(S)643		A-2	
Fighting Caravans	Favorite	Gary Cooper-Lily Damita (reissue)	Dec., '50	86m	Jan. 17, '31	59			
Fighting Sullivan, The (formerly The Sullivan)	Realart	Anne Baxter-Thomas Mitchell (reissue)	Feb. 1, '51	111m	Feb. 5, '44	1741			Excellent
Fingerprints Don't Lie (5015)	Lippert	Richard Travis-Sheila Ryan	Apr., '51	55m	Apr. 14	802	AYC	A-2	Fair
Fireball, The (023)	20th-Fox	Mickey Rooney-Pat O'Brien	Oct., '50	84m	Apr. 19	441	AYC	A-1	Good
First Legion, The	UA	Charles Boyer-Walter Hampden	May 11, '51	86m	Apr. 14	801			Very Good
Five	Col.	William Phipps-Susan Douglas	Not Set	93m	Apr. 14	802		A-2	Good
Flame of Stamboul (314)	Col.	Richard Denning-Lisa Ferraday	Apr., '51	68m	Mar. 10	751		A-2	Fair
Flying Missile, The (335)	Col.	Glenn Ford-Vivica Lindfors	Jan., '51	92m	Jan. 6	653	AYC	A-1	Fair
Follow the Sun (112)	20th-Fox	Anne Baxter-Glenn Ford	Apr., '51	93m	Mar. 24	765	AYC	B	Very Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
Footlight Varieties (116)	RKO	Variety Cast	Apr., '51	61m	Mar. 24	756		Good
For Heaven's Sake* (033)	20th-Fox	Clifford Webb-Joan Bennett	Dec., '50	92m	Dec. 2	597	A	Good
Fort Savage Raiders (365)	Col.	Charles Starrett-Smiley Burnette	Mar., '51	54m	Mar. 24	766		Good
Fourteen Hours	20th-Fox	Paul Douglas-Debra Paget	Apr., '51	92m	Mar. 31	741	A	Excellent
Frenchie (color) (108)	Univ.	Allan McCrea-Shelley Winters	Jan., '51	81m	Dec. 2	598	A	Good
Frisco Tornado (4967)	Rep	Joan "Rocky" Lane-Eddy Waller	Sept. 6, '50	80m	Sept. 16	486	AYC	Fair
Frontier Outpost (263)	Col.	Charles Starrett-Smiley Burnette	Dec. 29, '50	55m	Dec. 9	607		Fair
Fuller Brush Girl, The (239)	Col.	Lucille Ball-Eddie Albert	Oct., '50	85m	Sept. 16	486	AY	Very Good
Fury of the Congo (329)	Col.	Johnny Weissmuller-Sherry Moreland	Apr., '51	69m	Feb. 24	722		Average
GAMBLING House (formerly Mike Fury)	RKO	Victor Mature-Terry Moore	Jan., '51	80m	Dec. 30	641	A	Fair
Gasoline Alley (301)	Col.	Scotty Beckett, Jimmy Lydon	Jan., '51	77m	Jan. 20	670	AYC	Average
Gene Autry and the Mounties (351)	Col.	Gene Autry-Elena Verdugo	Jan., '51	70m	Jan. 20	670	AYC	Fair
Ghost Chasers (5112)	Mono.	Leo Gorcey-Huntz Hall	Apr. 29, '51					
Glass Menageries, The (007)	WB	Jane Wyman-Kirk Douglas	Oct. 28, '50	107m	Sept. 23	493	AY	Very Good
Go For Broke	MGM	Van Johnson-Warner Anderson	May 25, '51	92m	Mar. 31	783	AYC	Excellent
Golden Salamander, The (Brit.)	WB	Anouk-Trevor Howard	Apr., '51	96m	Mar. 31	783	AY	Very Good
Goodbye, My Fancy	WB	Joan Crawford-Frank Lovejoy	May 19, '51	107m	Apr. 14	801	A	Very Good
Great Caruso, The (color) (127)	MGM	Mario Lanza-Ann Blyth	Apr., '51	109m	Apr. 21	810		Excellent
Great Manhunt, The (formerly State Secret) (Brit.) (331)	Col.	Douglas Fairbanks, Jr.-Glynis Johns	Jan., '51	97m	Oct. 7	510	A	Good
Great Missouri Raid, The (5013) (color)	Para.	Wendell Corey-Macdonald Carey	Feb. 22, '51	85m	Dec. 9	605	A	Excellent
Groom Wore Spurs, The (114)	Univ.	Ginger Rogers-Jack Carson	Mar., '51	80m	Feb. 24	722	AY	Good
Grounds for Marriage (114)	MGM	Van Johnson-Kathryn Grayson	Jan. 26, '51	89m	Dec. 16	614		Fair
Guns Play	RKO	Tim Holt-Joan Dixon	Not Set	61m	Apr. 28	818		Fair
Guns A'Blazin' (formerly Law and Order)	Reallart	Walter Huston-W. Brennan (reissue)	Sept. 1, '50	73m	Mar. 12, '32	86		
Guy Who Came Back, The (formerly Just One More Chance) (118)	20th-Fox	Paul Douglas-Joan Bennett	June, '51		Apr. 21	(S)811		
Gypsy Fury (formerly Wind Is My Lover) (Swed.)	Mono.	Viveca Lindfors-Christopher Kent	Mar. 18, '51	94m	July 9	(S)406		
HALF Angel (color) (116)	20th-Fox	Loretta Young-Joseph Cotton	May, '51	77m	Apr. 14	802	A	Good
Halls of Montezuma (color) (103)*	20th-Fox	Richard Widmark-Walter Palance	Jan., '51	113m	Dec. 16	613	AYC	Superior
Hamlet (Brit.) (Spec.)* (101)	Univ.	Laurence Olivier-Jean Simmons	Oct., '50	142m	July 3, 48	(17)	AY	
Happiest Days of Your Life, The	Pacemakers	Alastair Sim-M. Rutherford	Sept., '50	81m	Sept. 16	486	AYC	Good
Hard, Fast and Beautiful (formerly Mother of a Champion)	RKO	Claire Trevor-Robert Clarke	Mar., '51					
Harlem Globetrotters, The	Col.	Thomas Gomez and Globetrotters	Not Set		Feb. 24	(S)722	AY	
Harriet Craig (323)	Col.	Joan Crawford-Wendell Corey	Nov., '50	94m	Oct. 28	545	A	Very Good
Harvey (107)*	Univ.	James Stewart-Josephine Hull	Jan., '51	104m	Oct. 21	538	AYC	Excellent
He Ran All the Way	UA	John Garfield-Shelley Winters	Apr. 21, '51		Apr. 21	(S)811		
Heart of the Rockies (5042)	Rep.	Ray Rogers-Penny Edwards	Mar. 30, '51	67m	Mar. 31	784		Good
Hell Town	Favorite	John Wayne-A. Ladd-M. Hunt (reissue)	Oct., '50	59m				
He's a Cockeyed Wonder (340)	Col.	Mickey Rooney-Terry Moore	Dec., '50	77m	Oct. 28	546	AY	Good
High Lonesome (color) (044)	ELC	John Barrymore, Jr., Chill Wills	Sept., '50	81m	Aug. 12	434	AY	Good
Highway 301 (012)	WB	Steve Cochran-Virginia Grey	Jan. 13, '51	83m	Dec. 2	598	A	Good
His Kind of Woman	RKO	Robert Mitchum-Jane Russell	Feb. 24, '51		Oct. 28	(S)546		
Hit Parade of 1951 (5002)	Rep.	John Carroll-Marie McDonald	Oct. 15, '50	85m	Oct. 28	545	AY	Good
Holiday Rhythm (4911)	Lippert	M. B. Hughes-D. Street-W. Vernon	Oct. 13, '50	60m	Oct. 7	510		Very Good
Holy Year at the Vatican, The	Astor	Right Rev. Fulton J. Sheen, Narrator	Oct. 1, '50	66m	Sept. 23	493		Good
Home Town Story, The (formerly Headline Story)	MGM	Donald Crisp-Marjorie Reynolds	May 18, '51					
Hot Rod (4918)	Mono.	James Lydon-Gloria Winters	Oct. 22, '50	61m	Dec. 16	615	AY	Average
House of Dracula	Reallart	Lon Chaney-J. Carradine (reissue)	Oct. 1, '50	67m	Dec. 8, 45	2746		Average
House of Frankenstein	Reallart	Boris Karloff-Lon Chaney (reissue)	Oct. 1, '50	71m	Dec. 23, 44	2237		Excellent
House on Telegraph Hill (117)	20th-Fox	Richard Basehart-Valentina Cortesa	June, '51	93m	Mar. 10	749	A	Good
Hue and Cry	Fine Arts	Alastair Sim-Jack Warner	Not Set	82m	Dec. 9	606		Very Good
Hunt the Man Down (111)	RKO	Gig Young-Lynn Roberts	Not Set	68m	Dec. 30	641	A	Fair
I CAN Get It for You Wholesale (111)	20th-Fox	Susan Hayward-Dan Dailey	Apr., '51	91m	Mar. 17	757	AY	Very Good
I Shot Billy the Kid (493)	Lippert	Don Barry-Robert Lowery	Sept., '50	57m	Aug. 5	414		Fair
I Was a Communist for the F.B.I.	WB	Frank Lovejoy-Dorothy Hart	May 5, '51	83m	Apr. 21	809		Excellent
I Was an American Spy (AA-19)	Mono.	A. Dvorak-G. Evans-D. Kennedy	Apr. 15, '51	85m	Mar. 31	784		Average
I'd Climb the Highest Mountain (color) (105)	20th-Fox	Susan Hayward-William Lundigan	Feb., '51	88m	Jan. 20	669	AYC	Good
If This Be Sin (Brit.)	UA	Myrna Loy-Richard Greene	Sept. 8, '50	72m	July 1	366	A	Fair
I'll Get By (color) (027)	20th-Fox	Bill Lundigan-June Haver	Oct., '50	83m	Sept. 30	501	AYC	Excellent
Indian Territory (249)	Col.	Gene Autry-Gail Davis	Sept., '50	70m	Sept. 9	477	AYC	Good
Inside Straight (123)	MGM	Buddy Brian-Arlene Dahl	Mar. 16, '51	87m	Mar. 10	749	A	Very Good
Insurance Investigator (5026)	Rep.	Audrey Long-Richard Denning	Mar. 23, '51	60m	Mar. 31	784		Fair
It's Hard to Be Good	Pentagon	Jimmy Hanley-Anne Crawford	Dec., '50	87m	Dec. 30	642		Fair
JACKPOT, The (031)	20th-Fox	James Stewart-Barbara Hale	Nov., '50	85m	Oct. 7	509	AYC	Excellent
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Not Set					
Joan of Arc (color) (165)	RKO	Ingrid Bergman-Jose Ferrer	Nov., '50	118m	Oct. 30	4366	AY	Superior
Joe Palooka in the Squared Circle (5117)	Mono.	Joe Kirkwood-Myrna Dell	Nov. 5, '50	63m	Apr. 7	(S)794		
KANGEROO KID	ELC	Jock O'Mahoney-Veda Borg	Oct. 22, '50	73m	Dec. 30	(S)642	AYC	
Kansas Raiders (color) (104)	Univ.	Audie Murphy-M. Chapman	Nov., '50	80m	Nov. 11	561	A	Good
Katie Did It (122)	Univ.	Ann Blyth-Mark Stevens	May, '51	81m	Apr. 14	802		Average
Kefauver Crime Investigation	20th-Fox	Newsreel Feature	Mar., '51	52m	Apr. 7	793		Excellent
Kid from Texas, The (color) (911)	Univ.	Audie Murphy-Gale Storm	Dec., '50	78m	Feb. 26	205	AYC or AY	Good
Killer That Stalked New York (338) (formerly Frightened City)	Col.	Evelyn Keyes-Charles Korvin	Dec., '50	79m	Dec. 2	598	AY	Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = Synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
Kim (color) (115)*	MGM	Errol Flynn-Dean Stockwell	Jan. 26 '51	113m	Dec. 9	605	AYC	A-1 Good
Kind Lady	MGM	Ethel Barrymore-Maurice Evans	July 6 '51					
King of the Bullwhip	West. Adv.	Lash LaRue-Jack Holt	Feb. 1 '51	59m	Dec. 23	634	AYC	Fair
King Solomon's Mines (color) (109)*	MGM	Deborah Kerr-Stewart Granger	Nov. 24 '50	102m	Sept. 30	501	AYC	Excellent
Kon-Tiki	RKO	Adventure-Documentary	Apr. '51	73m	Mar. 24	765	AYC	Good
Korea Patrol	ELC	Richard Emory-Teri Dunne	Jan. 15 '51	57m	Jan. '51	654	AY	A-2 Average
LAST Holiday	Stratford	Alec Guinness-Beatrice Campbell	Nov. 13 '50	88m	Nov. 25	589	A	A-1 Excellent
Last of the Buccaneers (color) (341)	Col.	Paul Henreid-Jack Oakie	Oct. '50	79m	Oct. 14	518	AY	A-1 Good
Last Outpost, The (color)								
[formerly New Guinea Gold] (5020)	Para.	Ronald Reagan-Rhonda Fleming	May '51	87m	Apr. 14	802		Good
Law of the Badlands (113)	RKO	Tim Holt-Jean Dixon	Not Set	80m	Dec. 30	642		Good
Law of the Panhandle (4953)	Mono.	Johnny Brown-Myron Healey	Sept. 17 '50	55m	Nov. 11	561		Fair
Lemon Drop Kid, The (5018)	Para.	Bob Hope-Marilyn Maxwell	Apr. '51	91m	Mar. 17	758	AY	Excellent
Let's Dance (color) (5006)	Para.	Betty Hutton-Fred Astaire	Nov. 23 '50	112m	Aug. 19	442	AYC	Good
Life of Her Own, A (101)	MGM	Lana Turner-Ray Milland	Sept. 1 '50	108m	Aug. 12	433	A	Good
Light of Western Stars, The	Favorite	Alan Ladd-Victor Jory	(reissue) Feb. '51	88m	Apr. 20 '40	30		
Lightning Guns (361)	Col.	Charles Starrett-Smilely Burnette	Dec. '50	55m	Dec. 23	634	AYC	A-1 Fair
Lightning Strikes Twice (019)	WB	Ruth Roman-Richard Todd	Mar. 10 '51	91m	Feb. 24	721	AY	A-2 Good
Lion Hunters, The (5109)	Mono.	Johnny Sheffield	Mar. 25 '51		Apr. 21	(S)811		
Long Dark Hall	ELC	Rex Harrison-Lilli Palmer	Apr. 10 '51	86m	Mar. 10	750	A	Good
Lorna Doone (color) (336)	Col.	Barbara Hale-Richard Greene	June '51	84m	Nov. 4	(S)555	A	A-2
Lost People, The	Pent.	Dennis Price-Mai Zetterline	Oct. '50	89m	Oct. 21	538		Good
Lucky Nick Cain (formerly High Stakes) (108)	20th-Fox	George Raft-Coleen Gray	Mar. '51	87m	Feb. 10	706	AY	A-2 Good
Lullaby of Broadway (color) (020)*	WB	Doris Day-Gene Nelson	Mar. 24 '51	92m	Mar. 17	757	AY	A-2 Very Good
M								
Ma and Pa Kettle Back on the Farm	Col.	David Wayne-Howard Da Silva	Mar. '51	88m	Mar. 3	741	A	B Very Good
Macbeth (5003)	Univ.	Marjorie Main-Percy Kilbride	Apr. '51	81m	Mar. 24	765		Very Good
Mad Wednesday	RKO	Orson Welles-Jeanette Nolan	Oct. 20 '50	85m	Oct. 16 '48	4350	AY	Good
Mad With Much Heart	RKO	Harold Lloyd-Frances Ramsden	Oct. 28 '50	77m	Oct. 28	545	AYC	A-2 Good
Magnet, The (181)	Univ.	Robert Ryan-Ida Lupino	Not Set		Nov. 4	(S)554		
Magnificent Yankee, The (116)	MGM	Stephen Murray-Kay Walsh	Feb. '51	78m	Mar. 10	750	AYC	Fair
Man from Planet X, The	U.A.	Louis Calhern-Ann Harding	Feb. 9 '51	88m	Nov. 18	569	AYC	A-2 Good
Man from Sonora (5141)	Mono.	Robert Clark-Margaret Field	Apr. 27 '51	70m	Mar. 17	758		A-1 Good
Man With My Face, The	UA	Johnny "Mack" Brown	Mar. 11 '51	54m				A-1
Man Who Cheated Himself (102)	20th-Fox	Barry Nelson-Carole Matthews	June 8 '51	75m	Apr. 28	(S)816		B
Mask of the Dragon (5013)	Lippert	Lee J. Cobb-Jane Wyatt	Jan. '51	81m	Dec. 23	633	A	A-2 Good
Mating Season, The (5016)	Para.	Richard Travis, Sheila Ryan	Mar. 17 '51	55m				A-2
Men, The	UA	Thelma Ritter-John Lund	Mar. 24 '51	101m	Jan. 13	661	AYC	B Excellent
Millman, The (102)	Univ.	Marlon Brando-Teresa Wright	Aug. 25 '50	85m	May 20	301	AYC	A-2 Excellent
Miniver Story, The (106)	MGM	Donald O'Connor-Jimmy Durante	Sept. '50	87m	Oct. 14	518	AYC	A-1 Good
Missing Women (5025)	Rep.	Greer Garson-Walter Pidgeon	Oct. 20 '50	104m	Oct. 7	809	AY	B Good
Missouri, The (4974)	Rep.	Penny Edwards-James Millican	Feb. 23 '51	60m	Mar. 24	766		A-2 Fair
Mister 880 (024)*	20th-Fox	Monte Hale-Paul Hurst	Nov. 25 '50	60m	Dec. 2	598	A	A-1 Good
Mr. Imperium (color)	Para.	Burt Lancaster-Dorothy McGuire	Oct. '50	90m	Aug. 26	449	AYC	A-1 Excellent
Mr. Music (5007)*	Para.	Lana Turner-Ezio Pinza	June 15 '51	87m				
Mr. Universe	ELC	Bing Crosby-Nancy Olson	Dec. '50	113m	Sept. 2	458	AYC	A-2 Excellent
Mrs. O'Malley and Mr. Malone (111)	MGM	Jack Carson-Bert Lahr	Jan. 10 '51	90m	Jan. 20	669	AYC	A-1 Good
Modern Marriage, A (5199)	Mono.	Marjorie Main-James Whitmore	Dec. 8 '50	69m	Nov. 11	561	AYC	B Good
Molly (formerly The Goldbergs) (5011)	Para.	R. Hady-M. Field-R. Clarke	Oct. 15 '50	66m	Apr. 8	254	A	A-2 Average
Mudlark, The (101)	20th-Fox	Gertrude Berg-Phillip Loeb	Apr. '51	83m	Dec. 2	597	AYC	A-1 Very Good
My Blue Heaven (color) (021)*	20th-Fox	Irene Dunne-Alec Guinness	Jan. '51	99m	Dec. 2	597	AYC	A-1 Good
My Forbidden Past (114)	RKO	Betty Grable-Dan Dailey	Sept. '50	96m	Aug. 26	449	A or AY	B Excellent
My Outlaw Brother (formerly My Brother, The Outlaw)	ELC	Robert Mitchum-Ava Gardner	Apr. 14 '51	81m	Mar. 31	784	A	B Good
My True Story	Col.	Mickey Rooney-Wanda Hendrix	Mar. 15 '51	82m	Feb. 10	706		Fair
Mysterious Rider, The	Favorite	Helen Walker-Willard Parker	Mar. '51	67m	Mar. 10	750		A-2 Good
Mystery Submarine (106)	Univ.	Russell Hayden-Sidney Toler	(reissue) Feb. '51	76m				
NAUGHTY Alette (Brit.)	ELC	Macdonald Carey-Marta Toren	Dec. '50	78m	Nov. 25	590	AYC	A-1 Good
Navy Bound (5120)	Mono.	Mai Zetterling-Hugh Williams	Oct. 15 '50	86m	June 24	(S)389		B
Nevada Badmen (5132)	Mono.	Tom Neal-Regis Toomey	Feb. 25 '51	60m	Feb. 24	721	A	A Very Good
Never a Dull Moment (formerly Come Share My Love) (106)	RKO	Whip Wilson-Fuzzy Knight	May 27 '51		Apr. 28	(S)818		
New Mexico	UA	Fred MacMurray-Irene Dunne	Nov. 5 '50	89m	Nov. 4	553	AYC	A-1 Very Good
Next Voice You Hear, The (110)	MGM	Law Ayres-Marilyn Maxwell	May 18 '51	75m	Dec. 30	(S)444	AYC	A-2
Night Riders of Montana (5059)	Rep.	James Whitmore-Nancy Davis	Oct. 27 '50	83m	Dec. 30	329		Very Good
No Orchids for Miss Blandish	Renown	Allan "Rocky" Lane	Feb. 28 '51	60m	Apr. 7	794	A	Average
No Way Out (025)*	20th-Fox	Jack LaRue-Linda McDermott	Feb. '51	92m	Mar. 3	742		Poor
North of the Great Divide (color) (4944)	Rep.	Richard Widmark-Linda Darnell	Oct. '50	106m	Aug. 5	413		B Excellent
ODETTE								
Of Men and Music (110)	Lopert	Roy Rogers-Penny Edwards	Nov. 15 '50	67m	Dec. 2	598	AYC	A-1 Good
Oh! Susanna (color)	20th-Fox	Anna Neagle-Trevor Howard	Not Set	105m	Jan. 6	653	A	A-2 Very Good
[formerly The Goldentide] (5008)	Rep.	Concert Package	Apr. '51	85m	Nov. 25	590	AYC	A-1 Very Good
Oliver Twist (Brit.) (828)	ELC	Rod Cameron-Adrian Booth	Mar. 28 '51	90m	Mar. 17	758		A-2 Good
On the Border (color) (115)	20th-Fox	Robert Newton-Alec Guinness	Apr. 17 '51	115m	June 26	(S)4219		
One Minute to Twelve	ELC	Danny Kaye-Gene Tierney	May '51	90m	Apr. 28	818	AYC	Excellent
One Too Many	Hallmark	James Hanson-Gunnel Brostrom	Oct. 1 '50	76m	Dec. 30	(S)644	AYC	A-2
Only the Valiant (022)	WB	Ruth Warrick-Richard Travis	Jan. 1 '51	105m	Dec. 23	634		Average
Operation Disaster (113)	Univ.	Gragory Pack-Barbara Payton	Apr. 21 '51	105m	Mar. 10	749	AY	Good
Operation Pacific (013)*	WB	John Mills-Helen Cherrin	Jan. 13 '51	100m	Jan. 13	661	AYC	Very Good
Operation X	Col.	John Wayne-Patricia Neal	Jan. 27 '51	109m	Jan. 13	661	AYC	B Very Good
Outlaw Gold (formerly Massacre Valley) (4954)	Mono.	Edward G. Robinson-Peggy Cummins	Feb. '51	79m	Dec. 23	634	A	Average
Outlaws of Texas (4946)	Mono.	Johnny Mack Brown-V. Harrick	Nov. 26 '50	51m				
		Whip Wilson-Andy Clyde	Dec. 10 '50	51m	Nov. 11	(S)562		



TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Not'l Groups	RATINGS	
				(S) = synopsis	Page		L. of D.	Herald Review
PAGAN Love Song (color) (112)*	MGM	Elmer Williams-Howard Keel	Dec. 29, '50	76m	Dec. 23	633		
Painted Hills (color) (128)	MGM	Lassie-Bruce Cowling-Cary Gray	May 4, '51	67m	Mar. 24	765	AYC	A-2 Very Good
Pandora and the Flying Dutchman (C)	MGM	James Mason-Ava Gardner	May 18, '51	123m	Apr. 14	(S) 803		A-1 Good
Panic in the Streets (1022)	20th-Fox	Richard Widmark-Paul Douglas	Sept. '50	96m	June 17	345	AY	B Excellent
Paper Gallows (Brit.)	ELC	Rona Anderson-John Bentley	Nov. '50	89m	Nov. 11	581	A	A-2 Fair
Pardon My French	ELC	Merle Oberon-Paul Henreid	June, '51					
Passage West (color) (5022)	Para.	John Payne-Arlene Whelan	July, '51					
Payment on Demand (formerly Story of a Divorce (171)*)	RKO	Bette Davis-Barry Sullivan	Feb., '51	90m	Feb. 24	722	A	B Excellent
People We Love, The	MGM	Ray Milland-Nancy Davis	June 8, '51					
Petty Girl (color) (317)	Col.	Robert Cummings-Joan Caulfield	Sept., '50	87m	Aug. 19	441	AYC	B Good
Pink String and Sealing Wax	Pent.	Googie Withers-John Carol	Oct., '50	75m	Oct. 21	537	A	B Good
Place in the Sun; A (5025)	Para.	M. Cliff-E. Taylor-S. Winters	Aug., '51		Sept. 9	(S) 479		
Prairie Roundup (363)	Col.	Charles Starrett, Smiley Burnette	Jan., '51	53m	Jan. 27	690	AYC	A-1 Fair
Prehistoric Women (color)	ELC	Laurette Luez-Allan Nixon	Nov. 1, '50	74m	Jan. 6	654		B Poor
Prelude to Fame	Univ.	Guy Rolfe-Kathleen Byron	Nov., '50	78m	Nov. 18	570	AYC	A-2 Good
Pretty Baby (1004)	WB	Dennis Morgan-Betsy Drake	Sept. 16, '50	92m	July 29	405	AYC	A-2 Good
Pride of Maryland (5023)	Rep.	Stanley Clements-Peggy Stewart	Jan. 20, '51	60m	Jan. 13	662	AYC	A-1 Fair
Prisoners in Petticoats (4929)	Rep.	Valentine Perkins-Robert Rockwell	Sept. 18, '50	60m	Sept. 23	493	A	A-2 Fair
Prowler, The	UA	Van Heflin-Evelyn Keyes	May 25, '51	92m	Apr. 28	817		B Good
Pygmy Island (342)	Col.	J. Weissmuller-Ann Savage	Nov., '50	69m	Nov. 18	570	AYC	A-1 Very Good
QUEBEC (5017) (color)	Para.	John Barrymore, Jr.-Corinne Calvet	Apr., '51	85m	Mar. 3	742	AY	B Good
Queen for a Day	UA	Phyllis Avery-Darren McGavin	Apr. 13, '51	107m	Mar. 24	766	AYC	A-2 Good
Queen of Spades (Brit.)	Stratford	Anton Walbrook-Edith Evans	Sept. 15, '50	95m				
RAIDERS of Tomahawk Creek (362)	Col.	Charles Starrett-Smiley Burnette	Oct. 26, '50	55m	Nov. 4	554	AYC	A-1 Good
Raton Pass (1021)	WB	Patricia Neal-Dennis Morgan	Apr. 7, '51	84m	Mar. 3	742	A	A-1 Good
Rawhide (113)	20th-Fox	Tyrone Power-Susan Hayward	May, '51	86m	Mar. 10	749	A	A-1 Very Good
Red Badge of Courage, The (120)	MGM	Audie Murphy-Bill Mauldin	May 16, '51	81m	Apr. 7	(S) 794		
Red Shoes, The (Brit.) (color) (5015)	ELC	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B Excellent
Redhead and the Cowboy, The	Para.	Glenn Ford-Rhonda Fleming	Mar., '51	82m	Dec. 16	614	AY	A-2 Average
Redwood Forest Trail (4922)	Rep.	Rex Allen-Dorothy Patrick	Sept. 18, '50	67m	Sept. 23	494	AYC	A-1 Average
Renegades of the Sage (261)	Col.	Charles Starrett-Smiley Burnette	Nov. 24, '50	58m	Oct. 21	(S) 539		A-1
Return of Jesse James (4907)	Lippert	John Ireland-Ann Dvorak	Sept. 8, '50					
Revenue Agent (312)	Col.	Douglas Kennedy-Jean Willes	Feb., '51	72m	Dec. 9	606	AY	A-2 Good
Rhythm Inn (5115)	Mono.	Jane Frazee-Kirby Grant	Feb. 11, '51	73m	Feb. 10	706		A-2 Good
Ridin' the Outlaw Trail	Col.	Charles Starrett-Smiley Burnette	Feb., '51	56m	Aug. 17	714		A-1 Good
Right Cross (104)	MGM	June Allyson-Dick Powell	Oct. 6, '50	90m	Aug. 19	441	AY	A-1 Good
Rio Grande (5004)*	Rep.	John Wayne-Maureen O'Hara	Nov. 15, '50	105m	Nov. 11	562	AYC	A-1 Excellent
Rio Grande Patrol (108)	RKO	Tim Holt-Jane Nigh	Nov., '50	67m	Dec. 9	606	AYC	A-1 Good
River Gang	Realtar	Gloria Jean-John Qualen (reissue)	Oct. 15, '50	64m	Sept. 15, '45	2645		Fair
Rocky Mountain (008)	WB	Erroll Flynn-Patricia Wymore	Nov. 11, '50	90m	May 6	286	AYC	A-1 Very Good
Rogue River (color)	ELC	Rory Calhoun-Peter Graves	Nov. 15, '50	85m	Dec. 30	641	A	B Fair
Rookie Fireman (311)	Col.	Bill Williams-Barton MacLane	Oct. 12, '50	63m	Sept. 9	477	AYC	B Good
Rough Riders of Durango	Rep.	Allan "Rocky" Lane-Aline Towne	Jan. 30, '51	60m	Feb. 10	706		A-1 Fair
Royal Wedding (color) (121)	MGM	Fred Astaire-Jane Powell	Mar. 23, '51	92m	Feb. 10	705	AYC	A-2 Excellent
Rustlers on Horseback (4968)	Rep.	Allan Lane-Eddy Waller	Oct. 23, '50	60m	Nov. 18	570	AYC	A-1 Good
SADDLE Legion (117)	RKO	Tim Holt-Dorothy Malone	Not Set	61m				
Saddle Tramp (color) (928)	Univ.	Joel McCrea-Wanda Hendrix	Sept., '50	77m	Sept. 2	458	AYC	A-1 Good
St. Benny the Dip	UA	Dick Haymes-Nina Foch	June 22, '51	80m				
Salerno Beachhead (formerly Walk in the Sun)	Realtar	Dana Andrews-Richard Conte (reissue)	Feb. 1, '51	117m	Dec. 1, '45	2733		Excellent
Samson and Dalilah (color)* (5010)	Para.	H. Lamarr-V. Matura-G. Sanders	Mar. 28, '51	128m	Oct. 22	57	AYC or AY	A-2 Excellent
San Francisco Docks	Realtar	Bart Fitzgerald-B. Meredith (reissue)	Oct. 15, '50	66m	Dec. 7, '40	44		
San Quentin (130)	WB	Pat O'Brien-H. Bogert (reissue)	Sept. 9, '50	70m	July 29	406		A-2 Good
Sante Fe (color) (330)	Col.	Randolph Scott-Janis Carter	Apr., '51	89m	Mar. 28	817		
Saturday's Hero (for The Hero) (318)	Col.	John Ireland-Mercedes McCambridge	Apr. 6, '51	86m	Mar. 24	766	A	B Good
Scar, The	RKO	Dana Andrews-Claude Rains	May, '51	90m	Apr. 28	817		Very Good
Sealed Cargo	PFC	Ruth Warrick-John Hubbard	Not Set					
Second Chance	ELC	Elia Raines-Bruce Bennett	Jan., '51	77m	Dec. 16	614	A	B Average
Second Face, The (Brit.)	UA	Robert Young-Betsy Drake	Mar. 16, '51	91m	Jan. 27	690	AY	A-2 Very Good
Second Woman, The	Realtar	Danielle Darrieux-D. Fairbanks, Jr.	Mar., '51	78m				
Secret Confessions of a Model	RKO	Claudette Colbert-Robert Ryan	Sept. 23, '50	84m	Apr. 29	277	A or AY	A-2 Very Good
Secret Fury, The (075)	Realtar	Madge Evans-John Boles (reissue)	Mar., '51	63m				
Secrets of a Sinner	Para.	Joan Fontaine-Joseph Cotten	Feb., '51	104m	Oct. 21	538	A	B Very Good
Seven Days to Noon (Brit.)	Distinguished	Barry Jones-Olive Sloane	Not Set	93m	Dec. 30	641	AYC	A-2 Very Good
Shakedown (929)	Univ.	Howard Duff-Brian Donlevy	Sept., '50	80m	Aug. 26	450	A	A-2 Good
Short Grass (AA-18)	AA	Rod Cameron-Cathy Downs	Dec. 24, '50	82m	Dec. 16	613	A	A-2 Excellent
Sierra Passage (formerly Trail Dust) (5107)	Mono.	Wayne Morris-Lola Albright	Jan. 7, '51	81m	Dec. 23	634	AY	B Good
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B Good
Silver City Bonanza (5051)	Rep.	Rex Allen-Buddy Ebsen	Mar. 1, '51	67m	Mar. 31	784		A Good
Skipalong Rosenbloom	ELC	Max Baer-Jackie Coogan	Apr. 3, '51		Feb. 17	(S) 714		
Sleeping City, The (930)*	Univ.	Richard Conte-Coleen Gray	Sept., '50	85m	Sept. 9	477	A	B Good
Smuggler's Gold (318)	Col.	Cameron Mitchell-Amanda Blake	May, '51		Apr. 28	(S) 818		
Snake River Desperadoes (121)	Univ.	Jeff Chandler-Evelyn Keyes	May, '51	75m	Apr. 14	802		B Good
So Long at the Fair (Brit.)	Col.	Charles Starrett-Smiley Burnette	May, '51					
Soldiers Three (126)	ELC	Jean Simmons-Dirk Bogarde	Jan., '51	85m	Jan. 27	690	AY	B Good
Sons of the Musketeers (color)	MGM	S. Granger-W. Pidgeon-D. Niven	Apr. 20, '51	92m	Mar. 17	757	AYC	A-2 Very Good
Southside 1-1000 (AA17)	RKO	Cornel Wilde-Maureen O'Hara	Not Set		Oct. 21	(S) 539		
Spirit of Culver	AA	Don DeFore-Andrea King	Nov. 12, '50	73m	Oct. 14	517	AYC	A-2 Excellent
Spirit of Notre Dame	Realtar	J. Cooper-F. Bartholomew (reissue)	Sept. 15, '50	90m	Mar. 4, '39	39		
Spoilers of the Plains	Realtar	Law Ayres-Andy Devine (reissue)	Sept. 15, '50	90m	Sept. 26, '31	28		
Stage to Tucson (color)	Rep.	Roy Rogers-Penny Edwards	Feb. 5, '51	68m	Feb. 10	706	AYC	A-1 Fair
Steel Helmet, The (8006)	Col.	Red Cameron-Wayne Morris	Jan., '51	82m	Dec. 23	634		A Fair
	Lippert	Gene Evans-Steve Brodie	Feb. 2, '51	84m	Jan. 8	653	AY	A-2 Excellent

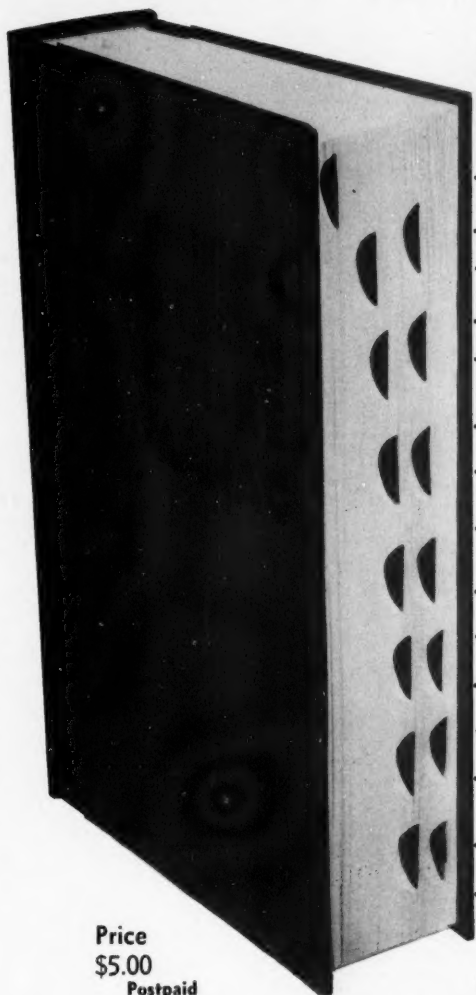
TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
Stop That Cab (5014)	Lippert	Sid Melton-Iris Adrian	Mar. 31, '51	60m			A-1	
Storm Warning (014)	WB	Ginger Rogers-Ronald Reagan	Feb. 10, '51	91m	Dec. 9	605		
Streetcar Named Desire, A	WB	Vivien Leigh-Marlon Brando	Not Set		Apr. 7	(S)794	A	A-2 Excellent
Stronghold	ELC	Veronica Lake-Zachary Scott	Oct. 19, '50					
Superfoot (color) (016)	WB	Randolph Scott-Adela Jergens	Mar. 10, '51	80m	Feb. 3	697	AY	A-2 Good
Sun Sets At Dawn, The	ELC	Sally Parr-Philip Shawn	Jan. '51	71m	Nov. 4	554	A	A-2 Good
Sunset in the West (color) (4943)	Rep.	Roy Rogers-Estelita Rodriguez	Sept. 25, '50	67m	Sept. 30	502	AYC	A-1 Good
Surrender (5001)	Rep.	Vera Ralston-John Carroll	Sept. 15, '50	90m	Oct. 14	518	A	B Good
Sword of Monte Cristo (color) (106)	20th-Fox	George Montgomery-Paula Corday	Mar. '51	80m	Mar. 17	758	AY	A-1 Very Good
TAKE Care of My Little Girl (color) (119)	20th-Fox	Jeanne Crain-Jean Peters	July, '51		Feb. 17	(S)714		
Tales of Hoffmann (color)	Lippert	Molra Shearer-Robert Helpmann	Roadshow	138m	Apr. 7	793	AY	Excellent
Taming of Dorothy, The (Brit.)	ELC	Jean Kent-Robert Beatty	Sept. 29, '50	75m	Feb. 3	(S)699	A	B
Tangier	Realart	Maria Montez-Robert Peige	(reissue) Jan. 1, '51	76m	Mar. 16, '46	2895		Good
Target	RKO	Charles McGraw-Marie Windsor	Not Set		Nov. 4	(S)554		
Target Unknown (formerly Prisoner of War) (111)	Univ.	Mark Stevens-Robert Douglas	Feb. '51	90m	Jan. 27	690	AYC	A-1 Good
Tarzan and the Amazons	RKO	Johnny Weissmuller-B. Joyce	(reissue) Dec. 2, '50	72m				
Tarzan and the Leopard Woman	RKO	Johnny Weissmuller-B. Joyce	(reissue) Dec. 2, '50	72m	Feb. 16, '46	2849		Average
Tarzan's Peril (172)	RKO	Lex Barker-Virginia Huston	Mar. 10, '51	79m	Mar. 24	766	AYC	A-1 Good
Tea for Two (color) (001)*	WB	Doris Day-Gordon MacRae	Sept. 2, '50	98m	Aug. 19	441	AYC	A-2 Excellent
Teresa	MGM	Pier Angeli-John Ericson	Not Set	102m	Mar. 10	750	AYC	A-1 Good
Texan Meets Calamity Jane, The (color) (303)	Col.	Evelyn Ankers-James Ellison	Nov. '50	71m	Oct. 21	537	AYC	A-1 Average
Texans Never Cry (352)	Col.	Gene Autry-Gail Davis	Mar. '51	70m	Mar. 10	750		A-1 Good
They Were Not Divided	ELC	Edward Underdown-Ralph Clanton	Feb. 8, '51	102m	Dec. 30	(S)642		
Thing, The	RKO	Kenneth Tobey-Margaret Sheridan	Apr. '51	87m	Apr. 7	793		Good
Third Time Lucky	Real.	Glynis Johns-Dermot Walsh	Oct. '50	90m	Oct. 21	537		B Good
Thirteenth Letter (formerly The Scarlet Pen) (107)	20th-Fox	Charles Boyer-Linda Darnell	Feb. '51	85m	Jan. 27	689	A	B Excellent
3 Desperate Men (5009)	Lippert	Preston Foster-Virginia Grey	Jan. 12, '51	69m	Jan. 20	870		A-2 Average
Three Guys Named Mike (119)*	MGM	Jane Wyman-Van Johnson	Mar. 9, '51	90m	Feb. 10	705	AYC	A-2 Good
Three Husbands (119)	UA	Eve Arden-Howard da Silva	Nov. 17, '50	78m	Nov. 11	562	A	B Good
Three Secrets (006)	WB	Eleanor Parker-Patricia Neal	Oct. 14, '50	98m	Sept. 2	457	A	B Very Good
Three Steps North	UA	Lloyd Bridges-Lea Padovani	June 8, '51	85m				
Thunder in God's Country	Rep.	Rex Allen-Mary Ellen Kay	Apr. '51	67m	Apr. 21	810		Good
Time Running Out	ELC	Dane Clark-Simone Signoret	Oct. 3, '50					
To Please a Lady (105)*	MGM	Clark Gable-Barbara Stanwyck	Oct. 13, '50	91m	Oct. 7	509	AY	A-2 Very Good
To the Last Man	Favorite	Randolph Scott-Buster Crabbe	(reissue) Dec. '50	76m				
Toast of New Orleans (color) (103)*	MGM	Kathryn Grayson-Mario Lanza	Sept. 29, '50	97m	Aug. 26	450	AYC	A-1 Good
Tokyo File 212	RKO	Florence Marly-Robert Payton	May, '51	84m	Apr. 21	810		B Fair
Tomahawk (color) (110)*	Univ.	Van Heflin-Yvonne De Carlo	Feb. '51	82m	Jan. 13	662	AYC	A-1 Good
Tougher They Come, The (305)	Col.	Preston Foster-Wayne Morris	Dec. '50	69m	Nov. 18	571	AY	A-2 Fair
Trial of Robin Hood (color) (4946)	Rep.	Roy Rogers-Penny Edwards	Dec. 15, '50	67m	Dec. 16	814	AYC	A-1 Good
Trio (Brit.)	Para.	J. Hayter-N. Patrick-J. Simmons	Oct. 10, '50	91m	Oct. 14	517	AY	A-2 Excellent
Tripoli (5005) (color)	Para.	Maureen O'Hara-John Payne	Nov. '50	95m	Oct. 7	511	AYC	A-2 Good
Try and Get Me (formerly Sound of Fury)	UA	Frank Lovejoy-Kathleen Ryan	May 4, '51	92m	Dec. 9	805	A	A-2 Excellent
Two Flags West (color) (029)	20th-Fox	Linda Darnell-Joseph Cotten	Nov. '50	92m	Oct. 14	517	AY	A-1 Good
Two Guys and a Gal	ELC	Janis Paige-Robert Alda	May 15, '51					
Two Lost Worlds	ELC	Laura Elliott-Jim Arness	Oct. 29, '50	61m	Feb. 3	697	AYC	A-1 Average
Two Weeks—With Love (color) (108)	MGM	Jane Powell-Ricardo Montalban	Nov. 10, '50	92m	Oct. 14	517	AYC	A-1 Very Good
UNDER Musical Stars (4954)	Rep.	Rex Allen-Dorothy Patrick	Nov. 20, '50	67m	Dec. 9	805	AYC	A-1 Good
Under the Gun (109)	Univ.	Richard Conte-Audrey Totter	Jan. '51	84m	Dec. 16	613		A-2 Very Good
Undercover Girl (105)	Univ.	Alexis Smith-Scott Brady	Dec. '50	83m	Nov. 4	553		A-2 Good
Union Station (5002)	Para.	William Holden-Nancy Olson	Sept. '50	80m	July 15	390	AY	A-2 Fair
Up Front (118)	Univ.	David Wayne-Tom Ewell	Apr. '51	92m	Mar. 3	741	AYC	A Very Good
VALENTINO (color) (320)	Col.	Tony Dexter-Eleanor Parker	Apr. '51	102m	Feb. 17	713	AY	B Excellent
Vendetta (167)	RKO	Faith Domergue-George Dolenz	Dec. 23, '50	84m	Nov. 25	590	AY	B Average
Vengeance Valley (color) (117)*	MGM	Burt Lancaster-Robert Walker	Feb. 16, '51	82m	Feb. 3	697	AY	A-2 Very Good
Vicious Years, The	Mono.	Tommy Cook-Gar Moore	Feb. 18, '51	81m	Apr. 21	(S)811		
Virginia City (018)	WB	Errol Flynn-H. Bogert	(reissue) Mar. 17, '51	121m				
Volcano	ELC	A. Magnani-G. Brooks-R. Brazzi	May 1, '51	110m	Feb. 17	(S)714	A	B
WALK Softly, Stranger (102)	RKO	Joseph Cotten-Valli	Nov. 4, '50	81m	Sept. 2	458	AY	A-2 Fair
Warpath (color) (5024)	Para.	Edmond O'Brien-Dean Jagger	July, '51					
Watch the Birdie (113)	MGM	Red Stelton-Arlene Dahl	Jan. 12, '51	71m	Nov. 25	589		A-1 Good
West Point Story, The (009)*	WB	James Cagney-Virginia Mayo	Nov. 25, '50	107m	Nov. 18	569	AYC	A-2 Very Good
When I Grow Up	ELC	Robert Preston-Martha Scott	Apr. 20, '51	90m	Apr. 14	801	AY	A-1 Very Good
When You're Smiling (304)	Col.	Jerome Courtland-Lola Albright	Sept. 21, '50	75m	Sept. 2	458	AYC	A-1 Fair
Where Danger Lives (024)	RKO	Robert Mitchum-Faith Domergue	Nov. 23, '50	84m	June 24	357	A	A-2 Good
Whirlwind	ELC	Gene Autry-Gail Davis	Apr. '51	70m	Apr. 7	793		Good
Wicked City	Col.	M. Montez-J. Aumont-L. Palmer	Mar. 2, '51		Dec. 30	(S)644		
Will You Love Me in December?	20th-Fox	Jean Peters-David Wayne	July, '51					
Woman on the Run (932)	Univ.	Ann Sheridan-Dennis O'Keefe	Oct. '50	77m	Oct. 7	510	A	A-2 Good
Wyoming Mail (color) (931)	Univ.	Stephen McNally-Alexis Smith	Oct. '50	87m	Oct. 7	510	AY	A-1 Very Good
YANK in Korea, A	Col.	Lon McCallister-William Phillips	Feb. '51	73m	Feb. 17	713	AY	A-1 Average
You're in the Navy Now (formerly U.S.S. Teakettle) (110)	20th-Fox	Gary Cooper-Jane Greer	Apr. '51	93m	Mar. 3	743	AY	A-2 Very Good

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